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ABSTRACT

Ten current books covering a variety of topics relating to composition are reviewed in this paper. The first three reviews are of books describing actual writing abilities of students: "Language Development: Kindergarten through Grade 12" by Walter Loban; "The Development of Writing Abilities (11-18)" by James Britton and his colleagues; and "The Composing Process of Twelfth Graders" by Janet Emig. Two reviews describe how the state of California views writing: "English Language Framework for California Public Schools: Kindergarten through Grade Twelve" and "An Assessment of the Writing Performance of California High School Seniors," both by the California State Department of Education. Two more reviews examine textbooks for use in teaching sentence combining: William Strong's "Sentence Combining: A Composing Book" and Clarence E. Schneider's "Syntax and Style." One review is of a linguistically based analysis of expository writing, "Theme in English Expository Discourse" by Linda K. Jones. The last two reviews in the paper are of collections of articles: "The Writing Processes of Students," edited by Walter T. Petty and Patrick J. Finn, and "Cognitive Processes in Spelling," edited by Uta Frith. (FL)

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CURRENT BOOKS ON COMPOSITION: SOME REVIEWS

Joseph Lawlor, Bruce Cronnell, Ann Humes, Larry Gentry

ABSTRACT

Ten current books on composition are reviewed. These reviews provide background for SWRL inquiry on composition instruction.

This work was conducted pursuant to Contract No. 400-80-0108 with the National Institute of Education, Department of Education. The opinions expressed to not necessarily reflect the position or policy of the National Institute of Education, and no official endorsement should be inferred.

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CURRENT BOOKS ON COMPOSITION: SOME REVIEWS

Joseph Lawlor, Bruce Cronnell, Ann Humes, Larry Gentry

As part of SWRL's writing project (Cooperative Inquiry on Composition Instruction), staff have needed to read a great deal of the current literature on composition. Staff members sometimes review the books they have read so that other staff members do not necessarily have to reread what has already been studied by one person. This paper is a collection of ten of these reviews written during 1980.

The reviews cover a variety of topics relating to composition (see the Table of Contents on the following page). The first three reviews are of books describing actual writing abilities of students. Two reviews describe how the State of California views writing. Two more reviews look at textbooks for teaching sentence combining--a popular and valuable instructional approach to writing. One review is of a linguistics-based analysis of expository writing. The paper concludes with reviews of two collections of articles: one of papers presented at a conference on writing, the other of papers on English spelling.

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Loban, W. Language development: Kindergarten through grade 12. Urbana, Ill.: National Council of Teachers of English, 1976.

Ann Humes

Walter Loban's Language Development: Kindergarten through Grade 12 is a significant work in the area of composition; references to it are prodigious. This report is summarized below by sections, with brief critical comments following the summary.

SUMMARY

OVERVIEW

Walter Loban's study of the language development of students during their years in public school began in 1953 with 338 kindergarten pupils living in Oakland and the surrounding Bay area. Students were selected on the basis of sex, ethnic background, socio-economic status, and spread of intellectual abilities. The student sample came from seven different socio-economic groups and three ethnic groups. The ethnic groups were Caucasian (which included Mexican-Americans), Black, and Oriental. Surprisingly, 211 subjects were still participating in this longitudinal study as seniors in high school. From these subjects, 35 students were selected for close analysis for each of three groups, labeled by ability as High, Random, and Low.

Data collected during the longitudinal study included the following:

1. oral interviews, with each subject being queried on the same topics;

2. typed transcripts of the oral interviews, which eventually recorded approximately 380,000 words of spoken language;

3. written compositions that were collected as typical samples of the students' work from grades 3-12;

4. scores on reading-ability tests;

5. results of intelligence tests, with retests for most students in either grade 4, 5, or 6, as well as for a few in grade 7 or 8;

6. results of listening tests administered in grades 8, 9, 11, 12;

7. results of tests on the use of connectives and conjunctive adverbs;

8. yearly teacher ratings on a set of language factors;

9. book lists made by students from their memory of books read;

10. miscellaneous other data, such as personality profiles and students' statements about television programs watched.

METHODS

Transcripts of language were analyzed for these two features:

1. Communication units. A communication unit included three categories of discourse--independent grammatical units (T-units), answers to questions when those answers were complete but not grammatically independent, and words like "yes" and "no" as appropriate answers to questions.

2. Mazes. A maze here is a series of words or initial parts of words (e.g., stuttering) that do not constitute a communication unit and are not necessary to a communication unit.

Both oral and written language were analyzed for dependent adjectival, adverbial, and noun clauses. The adverbial clauses were further divided by type, and the noun clauses, by function. Clauses as elaboration* of syntax were studied by two methods:

1. the use of transformational grammar to assess subordination;

2. the author-developed, weighted index or tallying all dependent clauses:

   1 point for each dependent clause (first-order dependent clauses)

   2 points for any dependent clause modifying or within another dependent clause (second-order dependent clauses)

   2 points for any dependent clause containing a verbal construction such as an infinitive, gerund, or participle

   3 points for any dependent clause within or modifying another dependent clause that is within or modifies another dependent clause.

The researcher also analyzed students' oral and written language for finite verbs (those requiring a subject) and nonfinite verbs (e.g., infinitives, participles) as well as for verb density. However, lexical aspects of verb use (e.g., the use of went vs. ambled) were not analyzed. Loban acknowledged this as an inadequacy of the study.

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*The use of various strategies of syntax through which the communication unit is expanded beyond a simple subject and predicate.

RESULTS

The High group was high, the Low group was low, and the Random group was in between on all these attributes:

1. average number of words per communication unit, oral and written;
2. syntactical elaboration of subject and predicate;
3. number of grammatical transformations;
4. absence of mazes in proportion to total speech;
5. reading and writing ability;
6. range of vocabulary;
7. scores on listening tests;
8. use of connectors (e.g., unless, although);
9. use of tentativeness: supposition, hypotheses, conditional statements;
10. number of dependent clauses;
11. use of adjectival clauses.

Some specific details explicating these results are noted below.

For each group, a steady upward progression was recorded for the number of words per oral communication unit, and "almost without exception, a higher average number of words per unit is accompanied by high teacher ratings, by the most effective use of phrases and clauses, and by increased use of other forms of elaboration contributing to clear and meaningful communication" (p. 25). The High group was approximately four to five years ahead of the Low group and one to three years ahead of the Random group.

In written language, the upward trend in the average number of words per communication unit was erratic--large upward trends were followed by downward shifts. All groups showed rapid growth from grades 9 to 10, but only the High and Random groups surged from grades 11 to 12. Again the High group was four or five years ahead of the Low group.

In comparing oral and written language for number of words, Loban found that the oral average was higher for grades 1-7, oral- and written-language numbers were approximately the same for grades 7-9, and written language had a higher average for grades 10-12.

The Low group spurted during grade 12 in its use of dependent clauses in oral language. While the High group recorded a three-fold increase from grades K-12, the Low group's use of dependent clauses increased four-fold. This greater increase was possible because students in the Low group started with a much lower use of dependent clauses. Loban hypothesizes that the Low group's fundamental problems were low socio-economic status and different early-language environment.

The average number of dependent clauses in written language was similar for all three groups at the elementary levels, but the count did not reflect the quality of writing, which, according to the researcher, evidenced real differences in ability.

Data for oral language indicated that adjectival clauses are an important developmental factor for the High group. Adjectival clause use fluctuated for the other two groups; however, these groups used virtually an identical percentage of adjectival clauses

at the end of the high school years as they did in first grade. Loban concluded that "an exceptional speaker (High) will use a progressively greater percentage of adjectival clauses in oral language, whereas the nonproficient speaker (Low) or average speaker (Random) will show no such percentage increase in the use of adjectival clauses" (p. 48).

In written language, Loban found that the High group excelled in usage of adjectival clauses until grade ten:

> At that point the Low group begins to manifest what the High group has exemplified throughout the early grades, and the High group . . . transfers its emphases to adjectival participial phrases and other more sophisticated solutions. (p. 48)

All groups tended to use noun clauses as direct objects or predicate nominatives, with some shifts at later grades to less common categories. However, in written language the High and Random groups evidenced a proportionately greater use (than did the Low group) of noun clauses as appositives and objects (e.g., of prepositions, of participles).

Adverbial clauses of time and cause dominated both oral and written language. However, clause type fluctuated in written language, depending on the composition topic. Adverbial clauses of condition were common in writing, while the High group used more clauses of consequence and condition in the later grades than did the other two groups. Loban concluded:

> . . . the topic of any writing or speaking shifts the frequency of dependent clause functions. However, clauses requiring rigorous attention to relationships

> will appear less frequently in all language and will be employed more often by those who are skilled in expression. (p. 57)

Oral and written language were compared for elaboration techniques, and the High group demonstrated a consistently and progressively greater number of elaborations in written language than in oral language. This same pattern also appeared with less acceleration for the Random group. However, elaborations in written language evolved much more slowly for the Low group.

Use of complex verb phrases (e.g., expected to have been waiting) did not differ for the three groups. Neither were group differences evident for verb density. Although the proportion of nonfinite to finite verbs was not different for the three groups in their oral language usage, the High group ranked "superior" on this feature in writing. Loban also remarked on an interesting verb phenomenon:

> . . . the oral and written data actually move in opposite directions, with the High group showing substantially more nonfinite verbs in written than in oral language and the Low group showing substantially more nonfinite verbs in oral than in written language. From this observation we may conclude that those rated high in language make a conscious effort to use nonfinite verbs in their writing whereas those rated low in language do not make such a conscious effort. (pp. 68-69)

For a more intensive examination of language use, transformational analysis was performed for six subjects only--two from each ability group. The subjects were chosen because they were typical of their respective groups. The analysis revealed that the High subjects used more transformations than did the Random and Low

subjects. In fact, the High subjects were using as many multi-base deletion transformations in grades 1-3 as the Low subjects were using during the last three years of high school.

CONCLUSIONS

In this section, Loban summarizes the information detailed in the earlier section on results and then draws some general conclusions.

Loban suggests that students who are superior in oral language in kindergarten and grade one (before they learn to read and write) are the students who excel in reading and writing in grade six. He further concludes that students who are rated as highly proficient users of the language rely more heavily (than do their less able counterparts) on dependent clauses (especially on long ones) and on adjective clauses. They also use more unusual syntactic elements, such as appositives, objective complements, and dependent clauses or nonfinite verb clusters embedded within dependent clauses.

Loban also asserts that dependent clauses "used as objects of the verb are learned early in life and easily used by all speakers. This means we will be more interested in other less elementary uses of noun clauses. The same holds true for the adverbial clause of time; its use is no mark of language maturity. Instead, previous studies direct our attention to the use of adverbial clauses of concession and condition as evidences of maturity." (p. 77)

He further comments that "by the time the High group reaches the secondary schools, their writing shows no greater incidence of dependent clauses than the other groups; the Low group now begins to use more dependent clauses in writing, but for genuine language power, they are depending too heavily upon such clauses. At the secondary level in writing, they are doing what the High group did in grades 4, 5, and 6." (p. 77)

Loban describes stages of development in terms of what appears at various ages:

1. Ages 5 and 6: pronouns; verbs (present and past tense); complex sentences; "pre-forms" of conditionality and causality; six to eight words per communication unit (oral).

2. Ages 6 and 7: complex sentences with adjectival clauses; conditional dependent clauses; 6.6 to 8.1 words per communication unit (oral).

3. Ages 7 and 8: relative pronouns as objects in subordinate adjectival clauses; gerund phrases as objects; 7 to 8.3 words per communication unit (oral).

4. Ages 8 to 10: connectors relating particular concepts to general ideas (e.g., even if); correct use of subordinate although (for 50% of children); present participle active; perfect participle active; gerunds as objects of prepositions; 7.5 to 9.3 words per oral communication unit and 6 to 9 words per written unit.

5. Ages 10 to 12: complex sentences with subordinate clauses of concession; auxiliary verbs might, could, should; adverbial clause use at twice the frequency of kindergarten students; if this - then type constructions (orally); increased use of long communication units and of subordinate adjectival clauses (oral and written); higher frequency of participle modifiers of nouns, gerund phrases, adverbial infinitives, and compound or coordinate predicates; 8 to 10.5

words per oral communication unit and 6.2 to 10.2 per written unit.

Loban concludes that the group rated High (during the entire study and by a large number of teachers) manifested the following language-use characteristics:

1. longer communication units;
2. greater elaboration of subject and predicate;
3. more embedding in transformational grammar;
4. greater use of adjectival dependent clauses;
5. more use of all types of dependent clauses;
6. larger vocabulary;
7. better control of mazes;
8. higher scores on reading tests;
9. higher scores on listening tests;
10. increasing skill with connectors;
11. greater use of tentativeness (i.e., supposition, hypotheses, conjecture, and conditional statements).

COMMENTS

Loban himself questions the influence of the school situation and adult examiners on the naturalness of the students' language. The sample population can also be questioned, since the Bay area is hardly typical "middle-America."

However, the study is unquestionably a significant contribution to the understanding of the development of students' language. Its

longitudinal structure (which is unique for research in this area) testifies to its credibility.

The study also provides important information on criteria for writing success in the school situation. These findings about the importance of complexity and embedding support the importance of instruction in sentence combining to enhance syntactic fluency.

Britton, J., Burgess, T., Martin, N., McLeod, A., & Rosen, H. The development of writing abilities (11-18). London: Macmillan, 1975.

Bruce Cronnell

This book makes two contributions to the study of writing. First of all, it sets out classification systems for written products. Second, it reports a study of the actual writing of secondary school students in England.

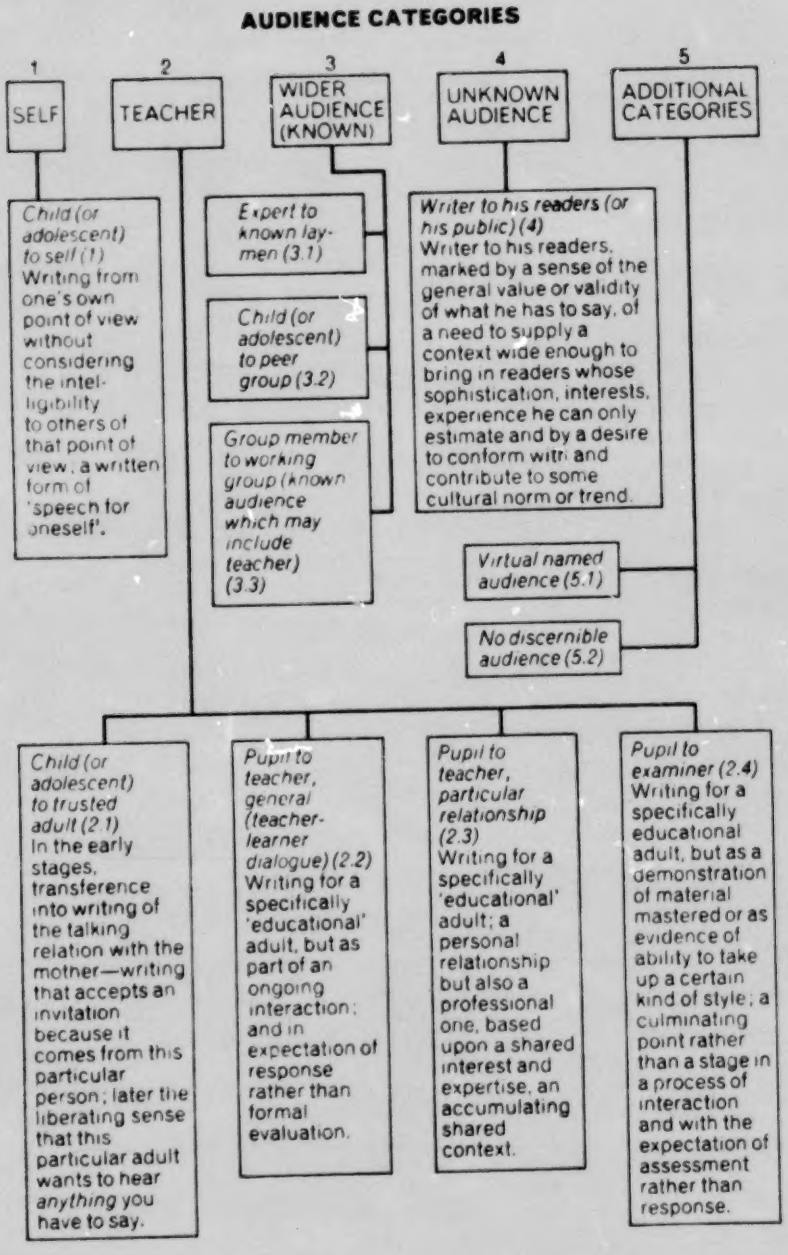
SUMMARY

THE CLASSIFICATION SYSTEMS

There are two classification systems: one for audience and one for function. Both systems are primarily designed to classify school writing. The audience categories are displayed in Figure 1. However, applying these categories to actual written products seems difficult when the reader has no knowledge of the background to the writing. The researchers "cheated" when they classified papers: Teachers sent in not only writing samples, but also the "directions" (including class discussions) that preceded them. Although these directions seem to clarify audience a great deal, this means that the compositions alone can't be categorized by audience. Moreover, even with directions accompanying the papers, the panels of three readers agreed completely on audience only about half of the time, although two-thirds agreement was reached over 90% of the time.

The function categories are summarized in the chart in Figure 2. Even with the examples in the book, some of the distinctions among the categories are difficult to perceive. Janet Emig recently

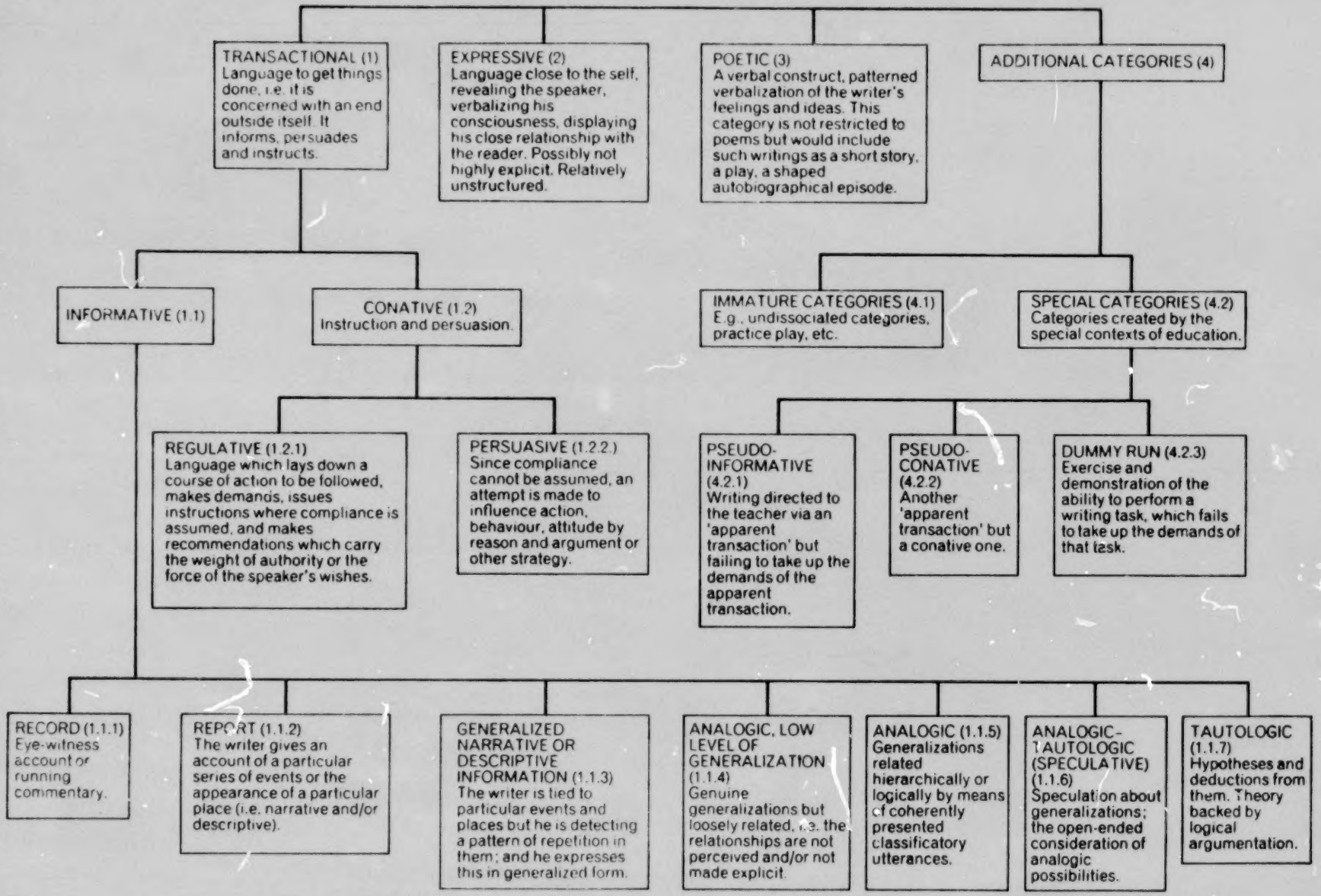
Figure 1


AUDIENCE CATEGORIES
1
SELF
2
TEACHER
3
WIDER AUDIENCE (KNOWN)
4
UNKNOWN AUDIENCE
5
ADDITIONAL CATEGORIES
Child (or adolescent) to self (1) Writing from one's own point of view without considering the intelligibility to others of that point of view; a written form of 'speech for oneself'.
Expert to known laymen (3.1)
Child (or adolescent) to peer group (3.2)
Group member to working group (known audience which may include teacher) (3.3)
Writer to his readers (or his public) (4) Writer to his readers, marked by a sense of the general value or validity of what he has to say, of a need to supply a context wide enough to bring in readers whose sophistication, interests, experience he can only estimate and by a desire to conform with and contribute to some cultural norm or trend.
Virtual named audience (5.1)
No discernible audience (5.2)
Child (or adolescent) to trusted adult (2.1) In the early stages, transference into writing of the talking relation with the mother—writing that accepts an invitation because it comes from this particular person; later the liberating sense that this particular adult wants to hear anything you have to say.
Pupil to teacher, general (teacher-learner dialogue) (2.2) Writing for a specifically 'educational' adult, but as part of an ongoing interaction; and in expectation of response rather than formal evaluation.
Pupil to teacher, particular relationship (2.3) Writing for a specifically 'educational' adult; a personal relationship but also a professional one, based upon a shared interest and expertise, an accumulating shared context.
Pupil to examiner (2.4) Writing for a specifically educational adult, but as a demonstration of material mastered or as evidence of ability to take up a certain kind of style; a culminating point rather than a stage in a process of interaction and with the expectation of assessment rather than response.

(following p. 226)

Figure 2

FUNCTION CATEGORIES


TRANSACTIONAL (1)
Language to get things done, i.e. it is concerned with an end outside itself. It informs, persuades and instructs.
EXPRESSIVE (2)
Language close to the self, revealing the speaker, verbalizing his consciousness, displaying his close relationship with the reader. Possibly not highly explicit. Relatively unstructured.
POETIC (3)
A verbal construct, patterned verbalization of the writer's feelings and ideas. This category is not restricted to poems but would include such writings as a short story, a play, a shaped autobiographical episode.
ADDITIONAL CATEGORIES (4)
INFORMATIVE (1.1)
CONATIVE (1.2)
Instruction and persuasion.
IMMATURE CATEGORIES (4.1)
E.g., undissociated categories, practice play, etc.
SPECIAL CATEGORIES (4.2)
Categories created by the special contexts of education.
REGULATIVE (1.2.1)
Language which lays down a course of action to be followed, makes demands, issues instructions where compliance is assumed, and makes recommendations which carry the weight of authority or the force of the speaker's wishes.
PERSUASIVE (1.2.2.)
Since compliance cannot be assumed, an attempt is made to influence action, behaviour, attitude by reason and argument or other strategy.
PSEUDO-INFORMATIVE (4.2.1)
Writing directed to the teacher via an 'apparent transaction' but failing to take up the demands of the apparent transaction.
PSEUDO-CONATIVE (4.2.2)
Another 'apparent transaction' but a conative one.
DUMMY RUN (4.2.3)
Exercise and demonstration of the ability to perform a writing task, which fails to take up the demands of that task.
RECORD (1.1.1)
Eye-witness account or running commentary.
REPORT (1.1.2)
The writer gives an account of a particular series of events or the appearance of a particular place (i.e. narrative and/or descriptive).
GENERALIZED NARRATIVE OR DESCRIPTIVE INFORMATION (1.1.3)
The writer is tied to particular events and places but he is detecting a pattern of repetition in them; and he expresses this in generalized form.
ANALOGIC, LOW LEVEL OF GENERALIZATION (1.1.4)
Genuine generalizations but loosely related, i.e. the relationships are not perceived and/or not made explicit.
ANALOGIC (1.1.5)
Generalizations related hierarchically or logically by means of coherently presented classificatory utterances.
ANALOGIC-TAUTOLOGIC (SPECULATIVE) (1.1.6)
Speculation about generalizations; the open-ended consideration of analogic possibilities.
TAUTOLOGIC (1.1.7)
Hypotheses and deductions from them. Theory backed by logical argumentation.

(following p. 226)

said (Rosen, 1979) that she and her students have difficulty using the categories and suggested that there may be a cultural problem. The classifications become clearer when the directions are given, but this again seems to be "cheating," since it isn't just the written product that is being classified. For classifying both audience and function, the British researchers may be able to guess the implied directions and thus the expected audience and function. The school system in the United States just isn't the same as the English system, and that could make a considerable difference in interpretation (as noted again below).

THE SUBJECTS

Britton et al. used 500 English boys and girls (almost equally split) from age 11 to age 18. At least the title suggests that those are the ages; the book itself only refers to their year in secondary school: 1st, 3rd, 5th, and 7th (which somewhat correspond to grades 7, 9, 11, 13). The 7th year is either the second year of "sixth form," which is only for academic students planning on going into high education, or is some other school that we would consider post-secondary and for the brighter students. Thus 7th year is not typical in that it's only for good students.

The students came from the following kinds of schools (listed by descending frequency): grammar, secondary modern, comprehensive, direct grant, independent, and colleges of further education. Some comment is appropriate on these kinds of schools since they are different from U.S. schools.

Grammar schools teach only academic programs; thus there is a weighting towards better students. Secondary modern schools are generally for those not good enough for grammar schools; general, clerical, and some vocational programs are included. Comprehensive schools are like U.S. high schools; that is, they include both academic and non-academic programs. The status of direct-grant schools is unclear. Independent schools are private schools, probably all with academic programs. Colleges of further education are what one can go to after a five-year secondary academic program. (The seven-year academic program is required for university admission.) Such colleges might include teacher-training institutions, but they are not specified in the report. They are presumably academically oriented, but probably with more average students than in the secondary-school 6th and 7th years.

Britton does not present a year-by-school distribution. However, most of the 7th year students probably come from academic schools; i.e., grammar, independent, and colleges of further education. Therefore, the 7th year students (and perhaps to a lesser extent, the 5th year students) are the brighter students, whereas most of the less bright students are in the 1st and 3rd years. Although this would happen in secondary schools in the United States because of the drop-out pattern (less bright students are usually the ones who drop out before the end of high school), the difference probably is not so great as it would be in England.

THE WRITING SAMPLES

The 500 students provided 2122 writing samples (called "scripts") from five subject areas (plus "others"): English (over one-third), science, history, geography, and religious education. (It should be noted that the latter two subject areas are not taught in most secondary schools in the United States.) The scripts were not evaluated for quality; this is a serious limitation to the study.

RESULTS--AUDIENCE

The major results for sense of audience are shown in Figure 3. Most of the scripts were addressed to the teacher--not an unusual finding since that's what school writing is all about. Nor is it surprising to find that the teacher is addressed as examiner; again, that's the point of much school writing, and probably especially in England, where essay questions are more common, even for examinations that are externally administered. And therefore, it's not surprising that the "pupil to examiner" category increases by year; most students in the 5th and 7th years are preparing to take external exams, and preparation to take essay tests should include the writing of essays with an examiner as audience. The increase in the "writer to his readers" category may also be related to the examination since the outside examiner can be viewed as a generalized reader.

Overall, the audience results are what might be expected. They may be similar in the United States, although with somewhat less

Figure 3

Results--The Writer's Sense of Audience

Table 11 Distribution of audience categories (n = 2104)

Categories	%
Child to self	0·5
Child to trusted adult	1·6
Teacher–learner dialogue	38·8
Pupil to teacher, particular relationship	1·0
Pupil to examiner	48·7
Expert to known laymen	0·0
Child to peer group	0·1
Group member to working group	0·2
Writer to his readers	1·8
Child to trusted adult/teacher–learner dialogue	0·6
Teacher–learner dialogue/pupil to examiner	4·0
Teacher–learner dialogue/writer to his readers	1·0
Miscellaneous	1·7

(p. 130)

Table 12 Distribution of audience categories by years

Categories	Percentages of year totals Year 1 (n = 619)	Year 3 (n = 552)	Year 5 (n = 462)	Year 7 (n = 471)
Child to self	0	0	0	2
Child to trusted adult, and child to trusted adult/teacher–learner dialogue	2	3	2	1
Teacher–learner dialogue	51	45	36	19
Teacher–learner dialogue/pupil to examiner	6	5	1	3
Pupil to examiner	40	45	52	61
Pupil to teacher, particular relationship	0	0	1	3
Writer to his readers, and teacher–learner dialogue/ writer to his readers	0	1	5	6
Miscellaneous	1	0	3	5

Note: Percentages have been rounded so that in this and some subsequent tables figures do not always add to exactly 100.

(p. 131)

emphasis on the examiner role since essay tests are probably less common than in England.

RESULTS--FUNCTIONS

The major results for function are shown in Figure 4. That the transactional category is most common isn't surprising since the kinds of expository prose that it mostly describes are just what is generally required in school. The high frequency of poetic functions is the result of the emphasis on scripts from English classes. The great drop in poetic writing in the 7th year is presumably the result of study in that year generally being focused on outside exams, which don't require poetic writing.

Most of the transactional writing is informative; only 1.6% is conative (what is generally called persuasive). This is not surprising since students are usually asked to write in order to inform teachers, not persuade them.

Britton et al. see the informative categories as progressing in difficulty. Thus it's not surprising that the scripts tend to be grouped somewhat toward the middle--not too elementary, but not too sophisticated.

COMMENTS

The Britton et al. study is important. It attempts to define audience and function and to use these categories for analysis. It looks at a large sample of writings over several age/grade levels. (A substantial number of scripts are included in the book.)

Figure 4

Results--Function

Table 16 Distribution of function categories (n = 1992)

(a) Distribution of main categories

Main categories	%
Transactional	63·4
Expressive	5·5
Poetic	17·6
Additional categories	8·6
Miscellaneous	4·9

(b) Subdivisions of the transactional category

Sub-categories	%
Record	0·8
Report	12·1
Generalized narrative	5·7
Low-level analogic	14·7
Analogic	22·2
Speculative	2·4
Tautologic	1·7
Conative	1·6
Miscellaneous	2·2

(p. 164)

Table 17 Distribution of function categories by years

(a) Main categories

Categories	Percentages of year totals Year 1	Year 3	Year 5	Year 7
Transactional	54	57	62	84
Expressive	6	6	5	4
Poetic	17	23	24	7
Additional categories	19	8	4	1
Miscellaneous	4	6	5	4

(b) Breakdown of subdivisions of the transactional category

Sub-categories	Percentages of year totals Year 1	Year 3	Year 5	Year 7
Record	2	1	0	0
Report	22	17	4	3
Generalized narrative	10	8	3	1
Low-level analogic	17	17	18	7
Analogic	2	11	28	55
Speculative	0	0	3	8
Tautologic	0	1	0	6
Conative	1	2	2	2
Miscellaneous	0	0	3	2

(p. 165)

Table 18 Distribution of function categories by subjects (n = 1992)

	Percentages* of subject totals English (n = 822)	History (n = 266)	Geography (n = 218)	R.E. (n = 143)	Science (n = 327)	Other subjects (n = 216)
Record	1	—	—	—	—	—
Report	5	21	5	38	18	10
Generalized narrative	2	5	16	4	6	12
Low-level analogic	4	21	49	4	17	15
Analogic	12	39	18	5	42	27
Speculative	4	—	—	—	2	2
Tautologic	1	—	—	—	3	8
Conative	3	—	—	6	—	—
Miscellaneous informative	2	2	—	—	4	2
TOTAL TRANSACTIONAL	34	88	88	57	92	76
EXPRESSIVE	11	—	—	11	—	—
POETIC	39	2	—	12	—	—
Immature categories	3	2	—	—	—	7
Pseudo-informative	—	6	8	7	5	4
Dummy run	5	—	—	—	—	—
TOTAL ADDITIONAL CATEGORIES	8	8	8	7	5	11
MIXED CATEGORIES:						
Expressive/informative	2	—	—	—	—	—
Expressive/poetic	5	—	—	—	—	—
Miscellaneous	1	—	—	—	—	10

* Figures represent whole number percentages recording only cells of five or more

(p. 168)

However, the study is severely limited. The categories are questionable in their application (and perhaps in their definition). The sampling was not random and may contain numerous biases. The students were from England, which has a different educational system from that in the United States.

Overall, the book is fascinating and frustrating. It provides data that backs up what one could guess, but that may not be relevant in this country. It defines ways to categorize writing, but the categorizations are unclear. However, it is an influential book in current studies of writing.

Emig, J. The composing process of twelfth graders. Urbana, Ill.: National Council of Teachers of English, 1971.

Ann Humes

Janet Emig's The Composing Processes of Twelfth Graders is the seminal contemporary study of the composing process. A summary of the important work is presented below; the summary is followed by a few critical comments.

SUMMARY

INTRODUCTION

The purpose of the inquiry was to examine the composing processes of twelfth-grade writers, using a case-study method. According to Emig, the case-study method had been previously attempted for only two extended efforts: the 1961 effort of English writer David Holbrook (1964), who analyzed the writing of his own students, and the 1967 effort of Herbert Kohl (1967), an American who described the writing done by the sixth-grade children in his classroom.

Emig selected twelfth graders for her study because ostensibly they have experienced the widest range of composition teaching in the public schools. Emig used these students to test four hypotheses:

1. Twelfth-grade writers engage in two modes of composing--extensive and reflexive--characterized by processes of different lengths with different clusterings of components.*

*The extensive mode is defined as that which conveys a message, is in the cognitive domain, and has an impersonal style; the reflexive mode is that which focuses on the writer's thoughts and feelings, is in the affective domain, and has a personal style.

2. These differences can be ascertained and characterized by having twelfth-grade writers compose aloud--by attempting to externalize their processes of composing.

3. In the composing processes of twelfth-grade writers, an implied or an explicit set of stylistic principles governs the selection and arrangement of lexical, syntactic, rhetorical, and imagaic components.

4. For twelfth-grade writers, extensive writing occurs chiefly as a school-sponsored activity; reflexive, as a self-sponsored activity.

THE COMPOSING PROCESS; REVIEW OF THE LITERATURE

According to Emig, there are three broad types of data on the composing process: (1) accounts concerning established authors, (2) directives about writing by authors and editors of rhetoric and composition texts/handbooks, and (3) research dealing with the whole act or some part of "the creative process."

Accounts Concerning Established Writers

Accounts about established writers take three forms: description by a writer of his/her own methods of working, dialogue between writer and attuned respondent, and analyses by others of evolutions of certain pieces of writing.

Descriptions by a writer of his/her own methods appear within products (or as prefaces/introductions to products), in interviews, and in self-studies. The audience is either internal (the author himself) or external (the reading public). When the audience is the author, the descriptions are idiosyncratic, and thus not generalizable; when the audience is external, the descriptions are

retrospective and subject to inaccuracy, both because of the influence of time on memory and because the author "invents" for commercial appeal. Both kinds of accounts pose a problem, according to Emig, because they deal with the feelings of writers, not with the writing process itself. Thus such accounts focus on partial phenomena.

The second form of account is the dialogue between writer and attuned respondent (e.g., an editor or fellow artist). Such accounts are limited because they do not deal with the total process--they provide information only on the revision of specific works.

The last form, analyses by others of evolutions of certain pieces of writing (e.g., literary critics, researchers doing computer analyses of style), covers studies that are concerned with product rather than process.

Rhetoric and Composition Texts and Handbooks

Texts and handbooks portray the composition process as a wholly rational--even mechanical--phenomenon. They are not useful sources of data, according to Emig, because they do not consider the possible effect of a writer's personality upon the process.

Theory of the Creative Process

The third source of data consists of theoretical studies and empirical research dealing with the writing of adolescents.

Theoretical studies of the creative process generally describe the process as consisting of several aligned stages. Data can be

identified to support each theory, despite the fact that the number and type of stages differ. A few studies describe the creative process as tension between opposing variables or as the interaction of variables.

Empirical research about adolescent writing usually focuses on the product rather than upon the process of writing. Two studies that do deal with process, Tovatt & Miller (1967) and Rohman & Wiecke (1964), are experiments in instruction--systematic group interventions are introduced to effectuate a change in students' behavior as they write.

THE DESIGN OF THE STUDY

Emig studied eight 16- and 17-year-old students from various secondary schools in the Chicago area. These students were recommended by the chairperson of the English department of their high school because they were "good" writers.

Each subject met four times with the investigator. At the first session, the subject and the investigator conversed for approximately 20 minutes, and then the subject simultaneously composed orally as he/she wrote on paper. This composing was done in the presence of the investigator. The student chose both the topic and mode. The oral composing was recorded, and the investigator observed the subject and made notes. At the end of the session, the subject was told that at the next session, in one week, he/she would write about a person, event, or idea that intrigued him/her. At the second session, the subject composed orally and on paper and was asked to recall any prewriting and planning done in

the interval between sessions. At the end of the second session, the subject was told that he/she would be asked to recall all the writing he/she had ever done, both inside and outside school. At the third session, the subject produced an autobiography of his/her writing and was asked to bring a sample of his/her imaginative writing to the next session; this sample was to be composed during the interval between sessions. At the fourth session, the subject was asked to recall the total process engaged in while writing the imaginative work.

THE COMPOSING PROCESS: MODE OF ANALYSIS

In this section of the report, Emig delineates dimensions of the composing process against which case studies of twelfth-grade writers can be analyzed. Emig presents this delineation in two forms--in outline form and in prose. Emig's outline is presented in Figure 1.

LYNN: PROFILE OF A TWELFTH-GRADE WRITER

In this section, Emig presents an analysis of the responses and behavior of one student in the study. Since Emig's comments in this section are covered again in subsequent material, this section is not discussed here.

SEVEN OTHER TWELFTH-GRADE WRITERS

Background characteristics shared by the twelfth graders include the following factors:

1. All but one were the oldest child of the family.
2. All remembered being read to by adults.

Figure 1. Dimensions of the Composing Process among Twelfth-Grade Writers: An Outline

1. Context of Composing
Community, Family, School

2. Nature of Stimulus
Registers:

Field of Discourse–encounter with natural environment, encounter with induced environment or artifacts; human relationships; self.
Mode of Discourse–expressive-reflexive; expressive-extensive.
Tenor of Discourse

Self-Encountered Stimulus

Other-Initiated Stimulus:

Assignment by Teacher–external features (student's relation to teacher; relation to peers in classroom; relation to general curriculum and to syllabus in English; relation to other work in composition); internal features or specification of assignment (registers, linguistic formulation, length, purpose, audience, deadline, amenities, treatment of written outcome, other).
Reception of Assignment by Student–nature of task, comprehension of task, ability to enact task, motivation to enact task.

3. Prewriting
Self-Sponsored Writing:

Length of Period
Nature of Musings and Elements Contemplated–field of discourse; mode of written discourse; tenor or formulating of discourse.
Interveners and Interventions–self, adults (parent, teacher, other), peers (sibling, classmate, friend); type of intervention (verbal, nonverbal), time of intervention, reason for intervention (inferred), effect of intervention on writing, if any

Teacher-Initiated (or School-Sponsored) Writing:

(Same categories as above)

4. Planning
Self-Sponsored Writing:
Initial Planning–length of planning, mode of planning (oral, written: jottings, informal list of words/phrases, topic outline, sentence outline), scope; interveners and interventions.
Later Planning–length of planning; mode; scope; time of occurrence; reason; interveners and interventions.
Teacher-Initiated Writing:
(Same categories as above)

5. Starting
Self-Sponsored Writing:

Seeming Ease or Difficulty of Decision
Element Treated First Discursively–seeming reason for initial selection of that element; eventual placement in completed piece.
Context and Conditions under Which Writing Began
Interveners and Interventions

Teacher-Initiated Writing:
(Same categories as above)

6. Composing Aloud: A Characterization

Selecting and Ordering Components:

Anticipation / Abeyance – what components projected, when first noted orally; when used in written piece.
Kinds of Transformational Operations–addition (right-branching, left-branching); deletion; reordering or substitution; embedding.
Style–preferred transformations, if any; "program" of style behind preferred transformations (source: self, teacher, parent, established writer, peer); (effect on handling of other components–lexical, rhetorical, imagaic).

Other Observed Behaviors:

Silence–physical writing; silent reading; "unfilled" pauses.
Vocalized Hesitation Phenomena–filler sounds (selected phonemes; morphemes of semantically-low content; phrases and clauses of semantically-low content); critical comments (lexis; syntax; rhetoric); expressions of feelings and attitudes (statements, expressions of emotion–pleasure/pain) toward self as writer to reader; digressions (ego-enhancing; discourse-related).

Tempo of Composing:

Combinations of Composing and Hesitational Behaviors
Relevance of Certain Theoretical Statements concerning Spontaneous Speech

7. Reformulation

Type of Task:

Correcting; Revising; Rewriting

Transforming Operations:

Addition–kind of element; stated or inferred reason for addition.
Deletion–kind of element, stated or inferred reason for deletion.
Reordering or Substitution–kind of element; stated or inferred reason.
Embedding–kind of element; stated or inferred reason

8. Stopping

Formulation:

Seeming Ease or Difficulty of Decision
Element Treated Last–seeming reason for treating last; placement of that element in piece.
Context and Conditions under Which Writing Stopped
Interveners and Interventions
Seeming Effect of Parameters and Variables–established by others; set by self.
Reformulation:
(Same categories as above)

9. Contemplation of Product

Length of Contemplation
Unit Contemplated
Effect of Product upon Self
Anticipated Effect upon Reader

10. Seeming Teacher Influence on Piece

Elements of Product Affected:

Registers–field of discourse; mode of written discourse; tenor of discourse.
Formulation of Title or Topic; Length; Purpose; Audience; Deadline; Amenities; Treatment of Written Outcome;
Other.

(pp. 34-35)

3. A high percentage of parents were teachers.

4. Parents and teachers were important initiators or interveners.

5. The person who was a significant influence on the students' composing processes depended upon whether the writing was self- or school-sponsored.

6. Previous instruction was nearly identical, according to students' memories, yet these twelfth graders had come from eight different elementary schools.

The subjects preferred abstract themes, particularly the boys, all but one of whom refused to write in the reflexive mode. The writing was typical formula writing: introduce, develop, and conclude. Only the one male student who felt comfortable writing in the reflexive mode reported making outlines regularly and voluntarily.

All but one boy hesitated while composing aloud. The one exception composed (both orally and in the written mode) at a steady pace of 26+ words per minute. Emig could find no conclusive explanation for this performance.

No discernable portion of the students' processes was devoted to contemplation, no sense of consumation was evidenced, and no reformulating procedures were implemented despite the fact that students could define such procedures.

FINDINGS

The twelfth graders in the sample engaged in two modes of composing--reflexive and extensive, with extensive writing occurring chiefly as a school-sponsored activity. Reflexive writing elicited

more discernible moments of contemplating the product and of reformulating. Reflexive writing occurs often as poetry, and extensive writing occurs chiefly as prose.

Based on her observations and interviews, Emig drew the following conclusions about the components of the composing process:

1. The context for a composing situation supplies the interveners and interventions into the composing process. The significant other in the composing process of secondary students depends upon whether the writing is school-sponsored or self-sponsored.

2. For school-sponsored writing, stimuli are most often either examples of literature or abstract topics, while stimuli for self-sponsored writing cover a wider range from all fields of discourse.

3. Prewriting is a far longer process in self-sponsored writing. Able student writers voluntarily do little or no formal written preparation, such as developing a formal outline.

4. Students start school-sponsored writing or writing in the extensive mode in a very matter-of-fact manner, but some students exhibit inhibiting behavior when asked to write in the reflexive mode.

5. Composing aloud is a specialized form of verbal behavior that includes actual composing behaviors alternating with hesitation phenomena. The most common hesitation phenomena are making filler sounds, commenting critically, expressing feelings, digressing, and repeating elements. Silent moments are filled with scribal activity or with reading, or are seemingly unfilled, although writers may be engaged in nonexternalized thinking and composing.

6. Stopping is not a discernible moment in school-sponsored writing, but students do experience such a moment in self-sponsored writing.

7. Students do not pause to contemplate what they have written for school-sponsored writing;

however, such contemplation occasionally characterizes self-sponsored writing.

8. Students do not voluntarily revise school-sponsored writing; they more readily revise self-sponsored writing.

9. Students' first composition teachers set rigid parameters to their writing behaviors that the students found difficult to make more flexible.

Furthermore, what is being taught in composing does not match the practices of the best current writers, according to Emig, and this can be partially attributed to teacher "illiteracy" because the teachers don't read the works of such writers. Making teachers write so that they have experience in the composing process would help remedy this problem.

"Prewriting" should not be ignored, and revision should become a part of instruction. Revision is also too narrowly defined as correction rather than reformulation. There should be less emphasis on pointing out errors, and directions (such as "Be concise") should be less abstract.

Teachers should try to encourage a wider diversity of writing because too much emphasis is placed on extensive writing. Correspondingly, a shift away from the teacher-centered presentation and evaluation of writing should be encouraged.

COMMENTS

Emig herself acknowledges some of the limitations of the study:

> It is important to note that this report does not claim to be a definitive, exhaustive, nor psychometrically sophisticated account of how all twelfth graders compose. First, the sample of students, as well as the sample of writing they produced for this

> investigation, is far too small and skewed. Second, even the most mature and introspective students in the sample found composing aloud, the chief means the study employed for externalizing behavior, an understandably difficult, artificial, and at times distracting procedure. Third, the writer did not attempt to correlate the data collected with any outside, "objective" measures of writing ability--for example, the Sequential Test of Educational Progress (STEP) in Composition or the Student Aptitude Test (SAT) of the Educational Testing Service. (p. 5)

IMPLICATIONS

This study, according to Emig, has implications for both research and teaching.

Implications for Research

Emig believes that a similar study with a larger sample could provide more valid generalizations about the composing process. Furthermore, longitudinal case studies of students would provide information about the developmental dimensions of the writing process both for the individual and for the members of various chronological and ability age groups. Cross-cultural studies of how students compose are also appropriate.

Composing aloud may provide information about transforming operations and spontaneous speech. This case-study technique might be refined by using time-lapse photography and an electric pen or stylus to record students' starts and stops.

Implications for Teaching

According to Emig, school-sponsored writing is a limiting experience that is other-directed and other-centered, with a teacher

as audience and critic. Other audiences and kinds of writing should be fostered.

LIMITATIONS

The concerns Emig expresses about oral composing should go beyond the difficulty, artificiality, and distraction caused by composing aloud. When students must compose aloud, they may not express ideas or processes about which they are sensitive or insecure: They may not express something that is too personal; they may not play with an idea if they fear that it may be potentially unusable because it is inappropriate or valueless. Furthermore, when students do not have to express personal feelings orally before an audience, they might write more often in the reflexive mode.

The problem of differences between oral and written language should also be considered because oral expression might shape the written product and influence the process far more than oral language forms do in "normal" situations.

Audience interviewing, observing, and timing will also influence and even restrict student behavior/performance. A student will inhibit those unique mannerisms and body posturing that often become an important kinesthetic feature of an individual's composing process (e.g., hair pulling, foot tapping).

Numerous other concerns could be voiced about the inhibiting effects of an audience on the writer and his/her expression of ideas/procedures/processes. However, the only current alternative to this kind of study is one that is also artificial--hooking the

writer up to machines. However, using non-judgmental machines may be preferable to using human observers/interviewers/timers. A design that includes using a word processor with concomitant data processing by the computer seems a viable alternative to the Emig model.

English language framework for California public schools: Kindergarten through grade twelve. Sacramento, CA: California State Department of Education, 1976.

Joseph Lawlor

This booklet is one in a series of frameworks published by the California State Department of Education. The purpose of this framework is to provide broad guidelines for local districts to use in developing their language arts instruction. It is not a list of state-mandated objectives or competencies; the specifics of curriculum design are left up to local districts. Thus the framework does not attempt to identify specific skills or to make grade-level distinctions. The problem with this approach is that the framework is so general that its real value as an instructional planning guide is questionable. For example, one of the program objectives mentioned in the framework calls for the student to "use language competently" (p. 18). Another stated goal for the student is "using and responding to media of communication" (p. 18). Although these are certainly worthwhile sentiments, they don't help to clarify the poorly defined area of language arts instruction.

SUMMARY

PHILOSOPHY AND GOALS

The first two chapters of the booklet provide a general introduction to this revised edition of the framework. The purpose of the revision was to shift the emphasis from the curriculum content to the student. The language arts are presented in terms of two major elements: process and content. Process includes (1) the

observable activities of speaking, listening, reading, and writing, and (2) the internal "shaping" activities of generating, transforming, and composing. Content is defined as the what of language (while process is the how). Content includes (1) language study, (2) literature, and (3) media. Process and content are discussed in more detail in later chapters.

LANGUAGE ARTS AND OPERATIONS: PROCESS

This chapter covers the first of the two major components of the language arts. Oral language is discussed at great length (but with little specificity). Reading is mentioned briefly and reference is made to the separate Framework in reading. Of particular interest is the section on composing. The framework identifies six components of the composing process: voice, audience, content, form, style, and self-evaluation. The suggested developmental activities presented in these pages are the closest things to instructional planning aids found in the framework.

The concluding section of the chapter is entitled "Instructional Models." The section discusses the physical arrangement of the classroom and includes some rather inane diagrams of the various ways in which a teacher can "interact" with students.

LANGUAGE AREAS: CONTENT

This chapter discusses the substance of the language arts curriculum. The content is presented in some detail; see Figure 1 for an outline of the chapter. Briefly, content is composed of three major elements: language study, literature, and media.

Figure 1

Chapter 4: Language Areas: Content

I. Language study
  A. Linguistic Components
    1. Language history
      a. etymology
      b. roots and affixes
      c. borrowed words
      d. invented words
    2. Lexicography
      a. alphabetical order
      b. abbreviations
      c. pronunication symbols
      d. multiple meanings
    3. Spelling
      a. phonological structures
      b. morphemes
      c. regularity of English spelling
      d. affixation processes
      e. mnemonic devices
    4. Grammar
      a. drawn from traditional, structural linguistic, and generative transformational grammars
      b. emphasis on how the language works to convey meaning
      c. basic sentence patterns
      d. four form classes and their inflections
      e. structure words
      f. precise word choice (This seems to relate more to the semantic components below; however, it is listed in the text as part of grammar study.)
      g. compounding, modifying, subordinating, and transforming sentences (repeated below as a syntax skill)
    5. Phonology
      a. phonemes, morphemes, and rhythm of English sentences
      b. practice in informal conversations and discussions
      c. particular emphasis for students from bilingual homes
    6. Intonation
      a. stress, pitch, and juncture
      b. practice with oral reading
    7. Morphology
      a. affixes
      b. word-building skills as aid to spelling
    8. Syntax
      a. basic sentence patterns
      b. expansion through compounding, modifying, and subordinating
  B. Semantic Components
    1. "Doublespeak" - emphasis on propaganda analysis/persuasion techniques
    2. Fact, inference, and opinion
    3. Levels of abstraction
    4. Importance of context
    5. Connotation and denotation
    6. Advertising
  C. "The Cutting Edge of Language"
    1. Bilingualism (covered in a separate framework)
    2. English as a second language (covered in a separate framework)
    3. Dialects
    4. Standard vs. non-standard usage

Figure 1 (continued)

II. Literature
- A. Types of Literature
  - 1. Poetry
    - a. epigram
    - b. limerick
    - c. lyric
    - d. ballad
    - e. romance
    - f. epic
  - 2. Drama
    - a. stage production
    - b. motion picture
    - c. television play
    - d. puppet show
    - e. fictional dialogue
  - 3. Fictional prose
    - a. short story
    - b. novel
    - c. nursery tale
    - d. animal story
    - e. fairy tale
    - f. legend
    - g. myth
  - 4. Nonfiction forms
    - a. biography
    - b. personal narrative
    - c. essay
    - d. journal
    - e. letter
    - f. speech
    - g. documentary
- B. Literature Goals for Students
  - 1. Enjoyment
  - 2. "Creative response"
  - 3. Redefinition of values
  - 4. Awareness of motivation in characters
  - 5. Stimulation of an ongoing interest in literature
  - 6. Aesthetic appreciation
    - a. literary forms, conventions, and genre
    - b. effects of word choice, style, sound, and rhythm
    - c. author's choices in an artistic work
- C. Selection of Literature
  - 1. Appropriace to student's background
  - 2. Appropriate to student's interests
  - 3. Varied in complexity, content, and type
  - 4. Appropriate for individuals, small groups, and/or class reading
  - 5. Respectful of "particular pressure groups"
- D. Oral Sharing of Literature
  - 1. Records, tapes of stories, poems, plays
  - 2. Drama and film presentations
  - 3. Oral reading
- E. Creative Effort in Literature - composition of various forms
- F. Evaluation
  - 1. Objective tests cannot measure the primary objective of enjoyment in literature.
  - 2. Evaluation should "add to the security" of the reader.

III. Media
- A. Newspaper
- B. Magazine
- C. Television
- D. Filmstrip
- E. Cassette Tape
- F. Photography

Language study includes linguistic components, semantic concepts, and "the cutting edge of language" (a melodramatic label for bilingualism and dialect). The content of the language study seems reasonable in light of SWRL's work with language arts textbooks (Humes, 1978). That is, the areas identified by the framework do appear in published textbook series. However, the absence of a content sequence is a real problem. It's certainly important to identify what should be covered in language arts instruction, but it seems equally important to specify when the content should be covered. The framework avoids this issue completely.

The literature section of the chapter identifies the types of literature appropriate for instruction and provides some vague literature goals for students. Again, the content seems appropriate, but there is no sequence.

The final section of the chapter focuses on media. The brief discussion identifies various types of media and offers a few suggestions for instructional activities (e.g., "Create a new episode for 'All in the Family,'" p. 58).

EVALUATION

This chapter presents a very brief look at evaluating student progress. Emphasis is placed on assessment through the use of an "evaluation grid" (see Figure 2). It is not clear how the grid works; the chapter doesn't explain it. It is interesting to note that this chapter does not refer to state-mandated assessments of basic skills. Although competency tests are a major concern of

Figure 2

Evaluation Grid for Teaching Strategies

Students' mode of response	Number of responses											
	1	2	3	4	5	6	7	8	9	10	11	n
Speaking and listening												
Role playing												
Sociodrama												
Improvisation												
Debate												
Discussion												
Buzz group												
Report												
Symposium												
Other												
Writing												
Objective test												
Short answer												
Paragraph												
Multiple paragraph composition												
Narration												
Drama												
Poetry												
Monologue												
Diary												
Journal												
Log												
Reflection												
Sensory recording												
Autobiography												
Other												
Nonverbal												
Pantomime												
Charades												
Art forms												
Viewing												
Listening												
Other												

NOTE: Teacher and students can make these charts for themselves, adding such other categories as: choral reading, questioning, interviewing, sharing and telling, reading aloud, and so forth.

(p. 62)

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administrators and teachers, the framework does not deal with the tests here. (A brief mention of competency testing is made at the end of the final chapter of the framework.)

MODELS FOR THE ENGLISH LANGUAGE ARTS PROGRAM

This chapter provides some guidance for the organization of the language arts class at both the elementary and secondary levels. This is the only place in the booklet that makes a distinction between the two levels. The models are pretty sketchy, and the differences between some of them are not obvious.

CONTEMPORARY ISSUES

This concluding chapter of the framework deals with some controversial topics in education. For the most part, the chapter asks more questions than it answers. This seems to be a reasonable approach since many of the issues (e.g., accountability, censorship) are currently being debated in educational circles. However, the chapter also includes a section (Figure 3) in which the framework writers present some debatable opinions stated as if they were indisputable facts (see "Myth 2 - Grade level competency").

The conclusion of the chapter briefly discusses the role of tests. Teachers and administrators are cautioned about placing too much emphasis on standardized test scores. Criterion-referenced tests are also regarded skeptically because they are inadequate for "evaluating the total effectiveness of any instructional program" (p. 78).

Myths About Instruction

A number of myths about instruction must be clarified, or teachers will continue to experience difficulty trying to meet inappropriate expectations. The myths presented in the following paragraphs are directed toward restatement.

Myth 1--Instructional sequence. No set sequence must be followed for developing language arts skills. Students learn in different ways, and they have different experiential backgrounds. Furthermore, they know many things that teachers have not taught them. Instruction should take into account individual learning styles, interests, and needs; teachers should not attempt to impose a rigid sequence through which all students must move.

Moreover, so-called sequences must be examined in the light of current research. Investigations in linguistics have altered sequences for language study. Increased use of school and classroom library facilities and the knowledge about learners' responses to literature have modified practices in literature. Developments in rhetoric have questioned some sequences in composition, as have insights into the learning process. Sequences must remain flexible to allow for innovative teaching.

Myth 2--Grade level competency. It is inappropriate to judge competencies in terms of grade level. Children differ too widely in any classroom for educators to specify what a "third-grade" student will be able to do or the competencies that a high school "senior" will have. In any classroom the range of competencies will be great.

Myth 3--Guaranteed results of instruction. Teachers can guarantee to provide instruction for students, but they cannot guarantee the results. Factors such as ability, experience, and previous instruction affect the individual student's learning. Many factors impede learning that even an excellent teacher cannot overcome. Teachers will continue to provide the best classroom environment possible and the most effective stimuli possible to generate learning.

Myth 4--Large class size. Research does not support the belief that smaller classes automatically bring about greater learning. Research does show that the methods and materials used are far less important than the individual teacher. Most significant is the total number of students with whom a teacher interacts. With more than 125 students a day, a teacher cannot establish meaningful personal relationships with his or her students.

Myth 5--Materials as the most crucial component. Each student is too complex for a teacher to assume that materials can bring the same response from all.

Myth 6--Getting back to the basics. Often teachers and parents advocate the basics, which means, for some, teaching as they were taught; for others it means using workbooks with right and wrong answers, teaching the eight parts of speech, diagramming sentences, or assigning lists of spelling words.

Since the framework committee advocates placing the student at the center of the curriculum, the basics from this frame of reference mean helping students develop their oral and written language abilities to the greatest possible degree; showing them the enjoyment and power that derive from effective language use; and increasing their ability to think and organize ideas clearly, to respond to the language of others, and to interact through questioning, discussing, and taking part in small-group activities.

(pp. 72-73)

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COMMENTS

Although this review has been rather negative, the framework does have some redeeming qualities. We can applaud the authors' attempt to place the student at the focal point of the language arts curriculum. Moreover, the chapters on process and content do attempt to illuminate (however feebly) the murky areas of language arts instruction.

Overall, though, the English language framework for California public schools is a disappointment. However, it is important to be aware of it, if only because it is likely to influence local districts in their curriculum design. For example, the Los Angeles continuum reflects some of the thinking of the framework. It is unfortunate though, that the document provides little valuable assistance for planning language arts instruction.

An assessment of the writing performance of California high school seniors. Sacramento: California State Department of Education, 1977.

Joseph Lawlor

This booklet describes a 1975 study of the writing abilities of more than 4,000 high school seniors in California. The purposes of the study were (1) to determine the correlation between actual writing ability and performance on the Survey of basic skills: Grade 12 (a Department of Education test), and (2) to identify the strengths and weaknesses of student writers. Although the study did not produce any particularly striking results, it is interesting to compare the Department of Education's approach to writing assessment with the work SWRL has been doing with writing samples (Cronnell et al., 1980; Humes, 1980; Humes et al., 1980).

THE STUDY

DESIGN OF THE ASSESSMENT

Thirty schools were selected to participate in the assessment. (Data were actually obtained from 28 schools.) The selection provided a representative sample of schools based upon size of enrollment and overall student ability (as measured by scores on the Iowa Tests of Educational Development).

One of five essay topics was randomly assigned to each student. These topics are presented in Figure 1. Students also indicated their sex and provided information on their writing habits and on the number of English classes they had taken.

Figure 1

Essay Topics

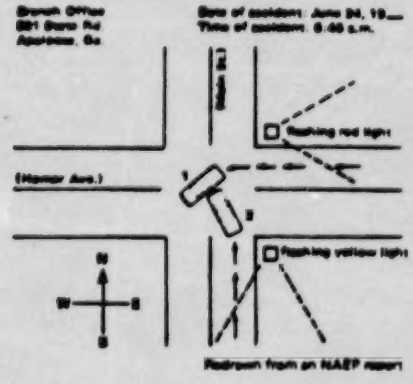
Essay Topic A: Describing an Object
Directions: Describe an object (not a person, animal, or event) you are especially attached to and tell why you feel strongly about it. You might want to consider the way you discovered it, the way it came into your life, or the way it has taken on meaning through time.

Essay Topic B: Giving Directions
Directions: When we make or do something, we usually follow certain procedures. There are certain steps to follow in baking bread, tarring a roof, cutting a pattern, painting a house, repairing a car, developing film, changing a tire, and performing other such activities. Choose something that you know how to make or do. Describe from the beginning the steps that you follow in order to make or do it. Make the directions as simple and clear as possible. Someone who is not familiar with the process that you are describing should be able to understand and follow your directions.

Essay Topic C: Writing a Letter
Directions: Look at the picture carefully. [Picture stimulus is a photograph of several members of a children's orchestra. In the foreground stands a young girl, apparently crying. Next to her is a boy who is leaning toward the girl as if he were talking to her.] Pretend that you know about the situation because you were there. Then pretend you are one of the following people: (1) an older student helper writing to the principal of the school; or (2) a parent writing to the parent of the little girl; or (3) a member of the audience writing to the music teacher. Then write a letter to the person named, explaining what you saw and what you think about it.

Essay Tocic D: Discussing an Invention
Directions: Not all inventions have been good for all people. Name one invention we would be better off without. Discuss why we would be better off as a civilization without that invention.

Essay Topic E: Describing an Accident
Directions: Here is a diagram of an automobile accident. Study the diagram for a while and then describe the accident in your own words.



(pp. 3-4)

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There seem to be some real problems with the stimuli for the writing samples. The directions to the student do not seem to be specific enough to limit the range of responses (with the possible exception of Topic E). Two problems arise from this lack of specificity: (1) the scoring guides become unwieldy because they must account for such a wide variety of responses, and (2) the writing tasks are likely to be confusing for students. For example, the stimulus for Topic A elicits both descriptive and narrative writing. Students were probably confused about whether they were supposed to describe an object, write a story, or describe their personal feelings. (Sample student essays included in the booklet indicate that this might have been the case. The two low-scoring essays for this topic seem to result from confusion about the nature of the task.) The scoring guide for this topic (see Figure 2) is also somewhat complicated, especially in comparison to the scoring guides developed by SWRL (Cronnell et al., 1980; Humes et al., 1980).

SCORING

The writing samples were holistically scored by a panel of high school teachers, curriculum specialists, and college professors. Each essay was scored by two reviewers, and any significant discrepancies between the reviewers were resolved by a third party. The scores given by both reviewers were added to provide a composite rating for each essay. In addition, samples of the essays were

Figure 2

Scoring Instructions for Essay Topic A

The assignment does not require the students to confine themselves to prose or to refrain from using satire or parody.

Blank papers or papers in which the writers ignore the assignment or quarrel with the instructions or the proctors should not be scored according to the directions which follow; they should be referred to the table leader.

Each paper will receive two scores:

1. A holistic score which identifies the writer's overall sense of composition (thought processes, insights, coherence).

2. A holistic score which identifies the writer's overall competencies with written English (sentence structure, conventions, usage).

Score for Composition

First, the reader assigns an even number score according to the following descriptions:

8 The writer identifies an object, supplies descriptive details, and provides a strong accounting for his or her attachment to the object either through lively anecdote or an insightful discussion of values (usually more than one value). The paper has almost no irrelevant statements and has an easily observable coherence or plan. The writer wastes no space on talking about how hard it is to think of something to write about, nor does he or she begin simplistically with a formula, such as, "The object I am going to write about is . . ."

6 The writer gives some descriptive detail about the object and at least one examined reason for his or her attachment to the object. The paper has no serious incoherence and little in the way of irrelevant or digressive statements.

4 The writer merely names the object and says a bare minimum about his or her reasons for having the attachment to the object; or the writer describes an object without stating or implying much about the personal attachment. In some cases the writer may confuse the issue by talking about drawbacks or disadvantages to the possession (for example, wanting to sell it and get a better one). The paper may be somewhat incoherent or contain clearly irrelevant statements or issues.

Figure 2 (continued)

2 The writer does not seem to have understood what he or she has been asked to do. For example, the paper may simply volunteer a topic which has not been called for. The paper will usually contain obvious irrelevancies or be so halting and brief that it communicates little information to the reader.

After deciding upon an even number score, the reader may add a single bonus point or subtract a single penalty point for any one of the following reasons:

Bonus (+1)	Penalty (-1)
Uncommon coherence	Fumbling order
Uncommon insights	Trivialities
Uncommon length and detail	Lackluster brevity

Score for Competency in English

The reader judges the writer's overall skills in punctuation, diction and usage, and sentence sense. Scores are assigned according to the following broad descriptions:

5 Outstandingly varied, mature sentences, with strong diction and almost no errors; notable in use of subordination and free of modifiers

4 Above-average sentence sense; few errors in usage or punctuation (and none of them major); perhaps some hint of a sense of style

3 About average for the papers scored; many short sentences, perhaps with some comma faults and an occasional fragment; but overall, a suggestion that the student has a fair grasp of sentence sense

2 A cluster of errors in grammar, usage, and punctuation, or a paper which has a dead-level simplicity and monotony of style; practically no sentence without an error of some kind; but in spite of these problems, generally readable

1 A paper so badly marred with problems that the reader can hardly follow the ideas presented, either because of stumbling syntax (mixed structures and the like) or because of word choices and such egregious form problems (including spelling) that the reader finds it difficult to be sympathetic with the writer

Note: Matters of spelling are intentionally not specified in the descriptions of papers rated 5, 4, 3, and 2. The reader should ignore spelling except for the 1 paper. This category allows for the paper with so many misspelled words that the reader must actually struggle to follow the thread of thought. Such a paper suggests a degree of near illiteracy.

(pp. 8-10)

analyzed to identify the characteristic strengths and weaknesses of papers from the high, middle, and low ranges.

CONCLUSIONS

There are essentially four conclusions to this study:

(1) ". . . the vast majority of seniors in California were able to communicate adequately through writing. Only a very small percentage were completely unable to communicate through written English." (p. 17).

(2) Students who wrote well (as defined by holistic scores) were proficient in most form and content skills. Students who wrote poorly had serious problems with both form and content skills.

(3) The average score for girls was slightly higher than that for boys.

(4) The school averages of scores on the objective test were found to correlate significantly (.79) with the school averages for scores on the essay test.

The first conclusion is questionable. The numerical data for Topic A (See Table 1) indicate that the majority of the student essays fall in the middle ranges (as might be expected). However, holistic scoring has a built-in tendency to evaluate papers in relation to one another rather than in terms of objective criteria (Mullis, undated, p. 3). Thus the distribution of the results will tend to conform to a bell-shaped curve. There will be few excellent and poor papers, and most of the essays will fall in the "average" range.

Thus, it is not clear whether one can conclude from this data that students were "able to communicate adequately." A more precise conclusion is that most students wrote average (or middle-range)

Table 1

Scores for Essay Topic A: Describing an Object

Composition			Competency in English		
Combined score*	Number of essays per score	Percent of essays per score	Combined score*	Number of essays per score	Percent of essays per score
18	1	.1	10	4	.5
17	2	.2	9	21	2.4
16	10	1.2	8	72	8.4
15	18	2.1	7	173	20.1
14	50	5.8	6	359	41.8
13	61	7.1	5	143	16.6
12	107	12.5	4	74	8.6
11	137	16.0	3	9	1.0
10	80	9.4	2	4	.5
9	100	11.7			
8	115	13.5			
7	65	7.6			
6	65	7.6			
5	26	3.0			
4	11	1.3			
3	6	.7			
2	1	.1			

*The sum of the ratings by the two judges.

(p. 9)

papers, hardly a startling revelation. However, middle-range papers are not necessarily adequate papers. For example, a composition that receives a score of four, as defined in Figure 2, certainly seems like less than an adequate paper. Figure 3 presents a sample essay that was in fact given a rating of four by two separate judges.

The composite score for this paper was eight, a middle-range rating that, according to Table 1, included more than 13 percent of the essays written on this topic. Moreover, if we consider all the essays that received a score no higher than eight, we find that 33.8 percent of all the Topic A essays fall in this lower range. These data suggest, then, that it is difficult to conclude that "the vast majority of seniors" wrote adequately when one-third of them wrote

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Figure 3

Sample Student Essay for Topic A

FORD MOTOR COMPANY = FORD, LINCOLN, MERCURY
I like Ford automobiles since we have gotten our 1972 Ford pick-up it has treated us good, and we have not had a chance to really ride our 74' cougar that much but so far it has treated us good also, we really didn't discover them they were already there, we just got tired of repairing our Chevrolets so we turned toward Ford and we're glad we did I feel strongly about them because they are dependable, solid well built cars and they are more quieter and smoother riding and there interiors are more comfortable than they appear and it looks like they will last longer and in a demolition derby I seen last year a Ford and Mercury came up on top, I'm not trying to say that I or someone else is going to demolish their car to see how good it is but to me, if a car can take that punishment it should certainly make a good family car, and then all I have written about them depends on the owner and how he takes care of it.

(p. 22)

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as poorly as or poorer than the student who authored the text in Figure 3.

The second conclusion noted above seems much more reasonable than the first. It doesn't seem surprising that good writers handle all dimensions of writing well, or that poor writers handle all dimensions poorly. Table 2 presents the characteristic strengths and weaknesses that were identified in papers from the high, middle, and low ranges of the sample.

Table 2

Characteristics of Student Essays, by Group

Group	Characteristics	
	Strengths	Weaknesses
High	Appropriate response to directions Creative approach Consistent tone Vivid description of detail Precise, varied vocabulary Varied sentence structure Coherent, well-supported paragraph development Adequate use of standard English Adequate spelling Adequate capitalization Adequate punctuation	Some difficulties with punctuation
Middle	Appropriate response to directions Consistent tone Specific description of detail Varied vocabulary Basic grasp of sentence structure Some sense of order, organization, and development Generally adequate spelling Generally adequate capitalization Generally adequate punctuation	Insufficient paragraph development Some difficulties with sentences Some difficulties with standard English usage Some difficulties with punctuation
Low	A majority of appropriate responses to directions Consistent tone	Extreme brevity Limited vocabulary Many difficulties with sentences Insufficient paragraph development Many departures from standard English usage Some spelling errors Many punctuation errors

(p. 14)

The third conclusion drawn from the California Assessment also seems reasonable. In other studies of writing performance (e.g., National Assessment of Educational Progress, 1971, 1976, and 1977) females tend to have an advantage over males, particularly at the high school level. This gender-related difference probably has something to do with cultural conditioning and/or different maturation rates.

The final conclusion of this study presents a surprising correlation between students' performance on the objective test of

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written expression in the Survey of basic skills and students' performance on the writing assessment. The correlation coefficient (.79) seems high compared to other results (e.g., McCaig, 1977).

COMMENTS

The California writing assessment is an interesting (but flawed) attempt to find out how well high school seniors can write. The assessment design has some problems, and one might have reservations about the conclusions drawn from the study. Since this assessment was the first of its kind conducted in California, no comparisons can be made with students from previous years. However, the study does provide baseline data from which the Department of Education hopes to draw future comparisons. Perhaps this is the most valuable contribution of the California writing assessment.

Strong, W. Sentence Combining: A Composing Book. New York: Random House, 1973.

Joseph Lawlor

Strong's Sentence combining: A composing book was one of the first college-level sentence-combining textbooks. It was used as the basic text in a successful sentence-combining experiment conducted at Miami University (Daiker, Kerek, and Morenberg, 1978). The writer's options, a recently published textbook written by the Miami experimenters (Daiker et al., 1979), was heavily influenced by Strong's work. In addition, Strong's text was used in another sentence-combining study at the University of New Brunswick (Stewart, 1978)*. Thus Sentence combining: A composing book has played an important role in the development of sentence-combining strategies for college writers.

THE BOOK

INTRODUCTION

In his introductory remarks, Strong outlines the underlying assumptions and purposes of his text. According to Strong, the primary aim of sentence combining is to strengthen writing skills by exploring the variety of syntactic options available in written English. Students are encouraged to experiment with syntactic structures without worrying about the "correctness" of their responses. Strong clearly establishes for students what they can expect to gain from sentence-combining practice:

*Daiker et al. (1978) and Stewart (1978) are reviewed in Lawlor (1980).

> Sentence Combining is a skill-building text. It won't help you find something to say when you're asked to write a research paper nor will it offer rules about organization, style, usage, diction--the matters that composition books often take up. Its main purpose is to help you "hear" the stylistic options available to you and to help you "see" patterns of development, both in sentences and paragraphs. You'll probably find the skills more useful than any number of "rules." (p. xiii)

Next, Strong outlines three major assumptions underlying his sentence-combining program. First is the concept that students already possess "a wealth of linguistic power" (p. xiii) formed during the early years of language acquisition. Thus sentence combining does not teach anything "new" about language; it is only intended to make students aware of their own syntactic resources so that they may use those resources more effectively in their writing. Strong's second assumption is that formal grammar study has little or no effect on writing improvement because "writing depends on our ability to use language, not on our ability to describe it" (p. xiii). Finally, Strong claims that sentence combining should be practiced orally because speech is the primary language system:

> . . . since transforming is basically oral, you must do the Sentence Combining exercises aloud--or at least whispered to yourself. You must hear the transformed sentences. From the various possible options, you select the sentence that sounds best to your ear. (p. xiv)

PHASE ONE

Strong's text is divided into two "phases." The lengthy first section presents 144 pages of unsignaled sentence-combining exercises. Students are given a string of kernel (or "near-kernel")

sentences and are told to combine them in whatever way seems stylistically appropriate. Each exercise is titled, and the solution yields a paragraph or multi-paragraph text; e.g.:

TAKEOFF

1. A jet rumbles on the runway.
2. The jet is silver-skinned.
3. The jet is sleek.

4. The jet waits for clearance.
5. The clearance is from the tower.

6. The engines begin to wind up.
7. The windup is sudden.
8. The windup is with a roar.

9. The plane powers down the runway.
10. The runway is concrete.
11. The plane lifts against the horizon.
12. The horizon is edged with clouds. (p. 5)

The double spacings between the kernels indicate sentence boundaries; i.e., kernels 1, 2, and 3 comprise the first sentence, kernels 4 and 5 comprise the second, and so on. However, students are told to disregard these boundaries if they wish. For example, the following paragraph is one possible solution to the above exercise:

TAKEOFF

> A sleek, silver-skinned jet rumbles on the runway. As the jet waits for clearance from the tower, its engines suddenly begin to wind up with a roar. The plane powers down the concrete runway, finally lifting against the horizon edged with clouds.

Phase One begins with short descriptive paragraphs, eventually moving on to longer multi-paragraph discourse blocks. The exercises cover all four discourse modes: description, narration, exposition,

and persuasion. In addition, the exercises include ample opportunities for free-writing activities, such as finishing an incomplete story or developing a specific argument.

PHASE TWO

Phase Two is the more structured of the two sections. Here the sentence-combining exercises are based on specific models drawn from Christensen's (1967) concept of the cumulative sentence. Strong presents eight separate models of the cumulative sentence, each distinguished by the relative position of the base clause and by the use of various "levels of modification." For example, consider the following input kernels:

> Harold shuffled to the front of the room.
> Harold knotted his shoulders.
> Harold jammed his hands into his pockets.
> (Strong, p. 157)

The first sentence can become the base clause (level 1), and the following two kernels can be reduced to present participle (-ing) phrases. These are attached to the base clause as level-2 free modifiers:

> (1) Harold shuffled to the front of the room,
> (2) knotting his shoulders,
> (3) jamming his hands into his pockets.
> (p. 158)

The resulting sentence illustrates Strong's first model, a two-level sentence with the base clause in the initial position.

Strong and Christensen differ somewhat in their interpretation of levels of modification. According to Christensen (1967), the level is determined by the relationships between and among the free

modifiers. For example, in the following 3-level sentence (written by Ralph Ellison), the level-2 modifiers relate directly to the base clause, while the level-3 modifiers describe the level-2 structures:

(1) They regarded me silently,
  (2) Brother Jack with a smile that went no deeper than his lips,
    (3) his head cocked to one side,
    (3) studying me with his penetrating eyes;
  (2) the other blank-faced,
    (3) looking out of eyes that were meant to reveal nothing and to stir profound uncertainty.
    (Christensen, 1967, p. 11)

Christensen suggests that modifiers on the same level will often have the same structure; e.g., level-2 modifiers will be nominative absolutes, and level-3 modifiers will be participle phrases. (However, the Ellison sentence does not follow this principle; the level-3 modifiers describing Brother Jack are of two different types, one an absolute, the other a participle phrase.)

Strong, however, found that Christensen's numbering system was confusing for students. Thus he revised the system, basing his levels of modification solely on form. That is, only those structures that are parallel in form are considered to be on the same level of modification, regardless of how they relate to other structures in the sentence. For example, Strong defines the following sentence as a 5-level structure:

  (2) His hands jammed into his pockets,
(1) Harold shuffled to the front of the room,
    (3) tired from the night before,
    (3) bored with the discussion,
      (4) scowling at the teacher,
        (5) who returned his scowl
        (Strong, p. 160).

In Christensen's system, however, this would be classified as a 3-level sentence:

(2) His hands jammed into his pockets,
(1) Harold shuffled to the front of the room,
(2) tired from the night before,
(2) bored with the discussion,
(2) scowling at the teacher,
(3) who returned his scowl.

In any event, Strong is not overly concerned about differences in numbering the levels of modification, claiming that "how the levels are numbered, or whether they are numbered at all, is less important than seeing how the parts interlock" (p. 159). (However, if numbering the levels is so unimportant, why does Strong devote so much text to explaining the numbering system to the students?)

The eight model cumulative sentences are successively more complex; multiple levels of modification are added, and the later models include two base clauses as well; e.g.:

1. The children were very quiet.
2. The children stared at their books.
3. The children had hands.
4. The hands were folded.
5. The hands were in their laps.
6. The teacher jumped
7. The jumping was sudden.
8. The jumping was to his feet.
9. The teacher worked himself into a frenzy.
10. The teacher's face was bright.
11. The brightness was with rage.
12. One hand rubbed his bottom.
13. His bottom was tack-stung.

(1) The children were very quiet,
(2) staring at their books,
(3) their hands folded in their laps,
(1) and then the teacher suddenly jumped to his feet,
(2) working himself into a frenzy,
(3) his face bright with rage,
(3) one hand rubbing his tack-stung bottom.
(p. 178)

The eight models are introduced and practiced, and Phase Two concludes with several more unsignaled exercises.

COMMENTS

Generally, Sentence combining: A composing book is an innovative, refreshing approach to teaching the stylistic implications of syntactic choices. The instruction is concise and straightforward, unencumbered by grammatical terminology, and the exercises are lively and entertaining. Perhaps Strong's greatest contribution in this text was to provide a rhetorical context for sentence-combining activities. As students work through the exercises, they are constantly reminded to explore various ways of combining the kernels, choosing the one arrangement that best contributes to the overall effect of the whole discourse block. Strong urges teachers to reproduce the students' responses so that the class can compare and discuss the effectiveness of various combining strategies. He also suggests that such discussions can profitably lead into other areas of writing instruction, such as organization, diction, and even punctuation.

Criticisms of Strong's text are generally minor, but they should be mentioned. First, while unsignaled exercises are usually recommended for college writers (Mellon, 1979; Morenberg, Daiker, and Kerek, 1978), such exercises often must include awkward (if not ungrammatical) input kernels. This is particularly true when the exercises contain dialogue quotations; e.g.:

17. "Stay close!"
18. "The closeness is to shore."
19. A bird cries.

24. "Don't dream!"
25. The seagull says.
26. The seagull is old.
27. "The dream would be to wheel."
28. "Wheeling would be free."
29. "Wheeling would be high."
30. "Wheeling would be above the sea."
31. "The sea is open."
32. "The sea is rolling." (Strong, 1973, p. 187)

A second reservation about Strong's text is that nominal substitutions are infrequently used in the exercises. Most other sentence-combining authorities (e.g., Mellon, 1969; O'Hare, 1973) include practice with noun-clause embeddings and reduced noun-clause structures (e.g., gerund phrases). However, Strong's exercises usually cover only adjectival and adverbial embeddings. This may be due in part to the unsignaled format of the exercises; nominal substitutions require the use of a placeholding signal like SOMETHING. However, the influence of Francis Christensen may have had more to do with the lack of nominalization in Strong's textbook. Christensen (1968b) claimed that the use of expanded nominal structures adversely affects readability; consequently, he downplayed the importance of noun clauses (and their reductions) in his own textbook, The Christensen rhetoric program (Christensen, 1968a). Since much of Strong's textbook is devoted to the Christensen model of the cumulative sentence, Strong's exercises are bound to reflect Christensen's bias against nominal embeddings.

Finally, it is not quite clear how Sentence combining: A composing book fits into the total picture of composition

instruction. Strong seems to suggest that his text should be used as an adjunct to regular writing instruction, but some researchers have claimed that the book can serve as the primary text in freshman composition courses (e.g., Daiker et al., 1978). Judging from comments made by Strong, however, he probably would not agree with the "sentence-combining-is-all-you-need" approach. In one journal article, Strong (1976) cautions teachers not to regard sentence combining "as magic medicine for whatever ails the English department" (p. 64). In a later reference, Strong (1979) offers the following "limitations" for sentence combining:

> First, sentence combining will not massage the souls of your students into instant eloquence. Second, it will not infuse them with critical perception, humaneness, interpersonal sensitivity, or cosmic consciousness. Third, it will not teach them the difference between an ablative absolute and an abominable appositive. In brief, sentence combining will probably not reverse the decline in S.A.T. scores, cause massive overnight gains in reading comprehension, or cure hemorrhoids--either your students' or yours. (p. 214)

Strong's textbook, then, seems to be a reasonable, entertaining approach to using sentence-combining strategies in the college classroom.

Schneider, C. E. Syntax and style. San Francisco: Chandler and Sharp, 1974.

Joseph Lawlor

Syntax and style is a college sentence-combining textbook that focuses on sentence structure as the basis for developing a mature style in written composition. Like other sentence-combining advocates (e.g., O'Hare, 1973; Strong, 1973), Schneider claims that a student who understands and uses a variety of syntactic structures will produce better writing than a student who does not. Schneider sees the student making syntactic choices in the revising process, rather than in the initial production of sentences:

> The point of view is that, in the main, one does not use the principles of sentence structure to create sentences but rather to criticize them and find and correct their flaws. (p. xix)

Schneider emphasizes the work of "master writers" in his exercises. Students are required to analyze, manipulate, and imitate sentences and paragraphs written by professional writers. In this respect, Syntax and style is similar to The Christensen rhetoric program (Christensen, 1968a), in which professional models are used exclusively. However, Schneider's models are much more extensive than Christensen's, and, in fact, this may be one of the flaws of Syntax and style. Students spend so much time reading and discussing model essays that there is little time left for actual writing.

THE BOOK

CHAPTER 1: KERNEL SENTENCES

Four types of kernel sentences are introduced and discussed in this chapter:

(1) NP + V + (AdvP)

(2) NP1 + V + NP2 + (AdvP)

(3) NP1 + V + NP1 + (AdvP)

(4) NP + V + AdjP + (AdvP)

Short kernel-like sentences are presented as effective stylistic devices for providing an emphatic beginning or ending, for establishing a sense of rhythmic contrast with longer sentences, and for engaging the reader's attention. Practice includes identifying types of kernel sentences, expanding given sentences, and writing sentences to fit the patterns noted above.

CHAPTER 2: ELEMENTARY TRANSFORMATIONS

Simple transformations of basic kernel sentences are presented in this chapter. Students manipulate sentences to produce imperatives, passives, yes/no questions, wh- questions, and negatives. In addition, the chapter also covers it-inversion, there-insertion, and elliptical transformations. Students read and discuss model paragraphs and identify various transformations.

CHAPTER 3: INSERTION TRANSFORMATIONS

Sentence combining*, the process of transforming and embedding one or more "insert" sentences into a "matrix" sentence, is introduced and practiced in this lengthy chapter. Schneider covers four major types of transformations: conjunction, nominalization, adjectivalization, and adverbialization. The exercises include full clauses and reduced-clause structures, and the transformation signals are couched in grammatical terminology similar to Mellon's (1969) early cuing system. The following exercises illustrate Schneider's sentence-combining formats:

Conjunction:

Matrix: John saw the deer.
Insert: John raised his rifle.

Result: John saw the deer and raised his rifle. (p. 39)

Nominalization:

Matrix: X will be a challenge to us next summer.
Insert: (T-Inf) We shall water ski on the Colorado River.

Result: To water ski on the Colorado River will be a challenge to us next summer. (p. 43)

In the nominalization exercises, X represents an open nominal slot (comparable to SOMETHING in the Mellon (1969) cuing system). The signal in parentheses directs the student to construct an

*Schneider does not use the term sentence combining in his text. However, the exercises are clearly sentence-combining problems.

infinitive phrase. Similar signals are used for noun clauses, gerund phrases, and derived nouns (e.g., He retorted in ringing tones - His retort in ringing tones . . .).

Adjectivalization:

> Matrix: The student was painting a picture.
> Insert: (T-RC) The picture portrayed country life.
>
> Result: The student was painting a picture which portrayed country life. (p. 45)

The transformation signal in this exercise directs the student to construct a relative clause. Other cues are used for participle phrases, appositives, absolute phrases, and simple adjective insertions.

Adverbialization:

> Matrix: We have to attack the problem of solid waste disposal.
> Insert: (T-AC. Use "before") We can do anything effective in the deteriorating areas of our cities.
>
> Result: Before we can do anything effective in the deteriorating areas of our cities, we have to attack the problem of solid waste disposal. (p. 56)

The transformation cue signals an adverbial clause introduced by the subordinating conjunction before. Reduced adverbial structures include participle phrases and nominative absolutes.

The chapter includes extensive practice in combining sentences, including some multiple embedding problems, in which two or more inserts are combined into the matrix sentence. At the conclusion of the chapter, students practice recovering deep-structure kernels from surface-structure sentences in order to remove ambiguity; e.g.:

Ambiguous sentence: The shooting of the hunters occurred at dawn.

Deep structures, meaning 1: Someone was shooting the hunters. This occurred at dawn.

Deep structures, meaning 2: The hunters were shooting someone. This occurred at dawn. (p. 65)

CHAPTER 4: SENTENCES IN PARAGRAPHS

This chapter opens with a review of insertion transformations, concentrating on multiple-embedding problems; e.g.:

Matrix: The nation moves through a time of danger.
Insert: (T-Mod) The danger is supreme.
Insert: (T-Abs) Her passage is made more hazardous by chiselers, bigots, extremists, vested interest.
Insert: (T-Con) Her passage is made more hazardous by the lassitude of well-fed citizens.
Insert: (T-Mod) The lassitude is paralyzing.

Result: The nation moves through a time of supreme danger, her passage made more hazardous by chiselers, bigots, extremists, vested interest and by the paralyzing lassitude of well-fed citizens. (p. 82)

Practice includes identifying transformations in model essays and revising essays to provide better sentence structure. The chapter also introduces modeled writing exercises in which the student writes paragraphs in imitation of professional writers. Schneider seems convinced that this kind of practice is valuable (the following chapters include more and more of these exercises), but one should have some reservations. Although modeled writing may have some value (Williams, 1979), one might be hesitant to constrain

students in the same way that Schneider recommends. In one exercise, for example, students read and discuss an excerpt from Mark Schorer's biography of Ernest Hemingway. They are then told to write a similar composition on another author. Schneider includes the following instructions for the assignment:

> Reproduce Schorer's sentence structures. This sort of imitation often helps generate ideas. (p. 94)

Although some authorities suggest that modeling can help students improve their sentence structure and style (e.g., Irmscher, 1969; Corbett, 1976), it is not clear that modeled writing "helps generate ideas," as Schneider claims. Modeling may indeed facilitate the improvement of certain aspects of the composing process, but invention is probably not one of those aspects. (The same is also true for sentence combining.)

CHAPTER 5: VARIETY IN PARAGRAPHS

This chapter presents methods for varying the length and structure of sentences in paragraphs. Instruction covers parallel structures, sentence interrupters, inverted sentences, sentence openers, and repetition of key sentence elements. In addition, there is a brief discussion of simile and metaphor. Students are required to identify structures in given paragraphs and to write paragraphs in imitation of models.

CHAPTER 6: SEQUENCE OF SENTENCES

This chapter discusses topic sentences, rhetorical questions, and "clincher" sentences. Furthermore, the Christensen (1968a)

model of coordinate/subordinate sentences within paragraphs is presented. Students analyze paragraphs, identifying each sentence as either a coordinate or subordinate element. They then write their own paragraphs to match the sequence that they have identified in the models.

CHAPTER 7: INVENTION

It is not clear why this chapter is entitled "Invention." It seems to be a grab-bag of concepts that didn't fit conveniently in other chapters. The discussion covers various types of written products (e.g., anecdote, historical account) as well as rhetorical devices (e.g., irony, exaggeration). Apparently these products and devices are supposed to help students "invent" content, but it is not clear how this is supposed to happen. At any rate, the chapter includes a wealth of model essays, which are read, discussed, and imitated.

COMMENTS

As a writing textbook, Syntax and style leaves much to be desired. The book's major problem is that it ignores the process of writing, concentrating instead on the finished products of professional writers. As noted earlier, the text is so full of model essays that students end up doing much more reading than writing. Moreover, the few free writing assignments that are included are unimaginative. For the most part, the assignments concentrate on

form and offer little help to students for generating content. For example, the following assignment appears in chapter 7:

> Write a four- or five-paragraph paper using short structures for the lead sentences of your paragraphs, and elsewhere if you wish. Seek variety of sentence structure throughout. Suggested topics:
>
> 1. Activism in a campus student organization
> 2. Lack of vigor in faculty committees
> 3. Shortcomings in government (local, state, national)
> 4. The competence of a television performer, a Hollywood actor, a public official, a campus leader. (p. 34)

The directions for this assignment might lead students to believe that what they have to say is not as important as how they say it. The suggested topics seem to be afterthoughts--contrivances designed to elicit the "important" feature of good writing: variety in sentence structure. Moreover, the topics are not particularly engaging. (It's hard to imagine a college student becoming motivated about "lack of vigor in faculty committees.")

In addition to being short on writing tasks, Syntax and style is also overloaded with "left-brain" activities. Students are constantly required to analyze written passages by identifying particular structures, underlining rhetorical devices, or by "de-combining" sentences. However, writing is a process of synthesis, not analysis. When students write, they put words, clauses, and sentences together; they don't take them apart. Thus, the appropriateness of many of the exercises is questionable.

Perhaps the most useful sections of Syntax and style are chapters 3 and 4, which include actual sentence-combining problems. In these chapters, analysis is kept to a minimum, and students are given ample opportunity to construct sentences. In comparison with other sentence-combining materials (e.g., O'Hare, 1975; Strong, 1973), Schneider's treatment seems to be very thorough, although his signaling system seems unnecessarily complex.

The problem with Schneider's sentence-combining exercises is that he relies exclusively on the signaled format, for which there is only one "right" answer. As the students work through the exercises, they are instructed to check their solutions with the answer key to see if they reproduced the same sentences that the professional writers composed. However, many sentence-combining authorities (e.g., Mellon, 1979; Strong, 1979) suggest that open-format (unsignaled) exercises be used with college writers so that students can explore various syntactic options, finally choosing the one that seems stylistically appropriate. After all, this is the process that students actually go through when they write independently. Moreover, there are indications in the research literature that college-level writers may become bored with signaled sentence-combining problems (Ney, 1976; Morenberg, Daiker, and Kerek, 1978).

Jones, Linda Kay. Theme in English expository discourse. Lake Bluff, Il: Jupiter Press, 1977.

Bruce Cronnell

This book is an important analysis of expository discourse (which is in need of analysis, since most discourse study has focused on narrative discourse). It is based on Jones' linguistics dissertation at the University of Michigan.

SUMMARY

CHAPTER 1: INTRODUCTORY REMARKS

Theme, for Jones, is the main idea of a text--and she derives "main idea" from the traditional school use. She also calls theme "the main thread of a text," because the main idea "may be strong and obvious, or it may be obscured by other threads, or broken in pieces and scattered throughout various portions" (p. 1). The theme is also the "minimum generalization" of a text--broad enough to include the entire text, but specific enough to represent the text's uniqueness. Jones claims that theme is central to human perception and behavior and that it defines the structure of a text.

Jones' analysis derives from tagmemics, especially from the Pike and Pike (1977) analysis. The Pikes have three levels of language: phonological, grammatical, and referential. Reference relates to the real world and is the level at which theme is found. Theme is prominence at the referential level, while focus and emphasis are prominence at the grammatical and phonological levels, respectively. These three kinds of prominence may overlap.

Tagmemics also is concerned with hierarchial organization. Theme can be organized by a whole-part hierarchy, e.g., the theme of an essay, the theme of sets of paragraphs within the essay, the theme of a paragraph, the theme of sets of sentences within the paragraph. Theme can also be organized by a taxonomic hierarch, i.e., by specific-general relations.

Jones' study is limited to written expository texts of a "non-scientific" nature (her quotes). Thus, "paragraph" is a graphic device and the writer's paragraphing is followed. However, "section" (larger than a paragraph, but less than a text) is of Jones' own determination when it is not marked by the writer.

CHAPTER 2: AN EXPERIMENT ON THEME-IDENTIFICATION IN EXPOSITORY TEXTS

Jones conducted an exploratory experiment to determine how changes in text affect readers' perception of theme. Four brief, one- or two-paragraph texts were used on the following topics: single tax, reason vs. emotion, art, and science and cosmology (this last text is found in Figure 2, below).

Main themes were provided by university professors in the subject areas of the texts; they either wrote out the main idea or chose one from four options. Lower-level themes were determined by analyzing the 25-words-or-less statements of theme written by high school juniors and seniors.

Then each text was varied in 4-9 ways, although some of the eleven variations were used with only one text. Six variations were "wording operations":

1. Background-Presuppositioning: Explanatory background information was added.

2. Conjoining: Conjunctions and other transitional expressions were added to show more clearly the logical relations between sentences.

3. Repeating: Anaphoric elements were replaced by their full forms; elliptical constructions were expanded to their full forms.

4. Term-Paraphrasing: Technical, sophisticated, and less common vocabulary was replaced with more common, everyday terms. Synonymous terms were regularized; e.g., reason, thinking, thoughts, and logic were all replaced by the single term reason.

5. Sentence-Paraphrasing: Sentences were inserted in the text to paraphrase more simply content of a preceding sentence.

6. Text-Paraphrasing: A topic sentence (i.e., a paraphrase of the entire text) was placed at the beginning of the text.

Four variations were "ordering operations":

7. Theme-Tagging: The first sentence or two of the text were moved to the end of the text.

8. Total Sentence Reversal: The sentences in each paragraph were completely reversed.

9. Paired-Sentence Reversal: Each pair of sentences was reversed.

10. Paragraph Reversal: The first and second paragraphs were reversed.

One variation was a "summary operation": Background and detail sentences were deleted, leaving only "essential" sentences.

Subjects were students in introductory linguistics classes. Each student received one version (original or variation) of each of the four texts. Students wrote one or two sentences to tell the theme of each text. After writing the theme, they turned the page and chose the statement that most closely matched their version of the theme. These statements were the main theme and lower-level themes described above. These multiple-choice selections were used in the analysis to determine how well the main theme was identified. (Jones does not indicate that she ever compared students' written themes with their theme choices.) If students felt that another theme choice was better than the one that corresponded to their version, they could note it; however, these "better choices" "made very little statistical difference" (p. 50, fn. 14).

The individual texts varied in the degree of successful main theme identification in the original version: single tax: 50%, reason vs. emotion: 56%, art: 48%, science and cosmology: 86%. As would be expected, different variations had different effects on the texts, raising, lowering, or not changing successful theme identification. For example, Term-Paraphrasing raised the single tax "score" to 70%, while Conjoining lowered it to 29%; on the other hand, Repeating made no difference (50%).

However, because the original versions varied in ease of theme identification across texts, there was a problem in making comparisons among the variations. Thus, Jones standardized the scores by adjusting the data to a common "base-line" of 50% across all four texts. The 50% seems to be some kind of average score on

the original. However, some raw scores that indicate increases are below 50% when standardized, and some raw scores that indicate decreases are above 50% when standardized. This statistical adjustment must be accepted on faith because Jones provides absolutely no description of how she adjusted the numbers. Thus, the following results may be viewed with some skepticism.

With these adjusted scores, Jones found that the following operations tended to raise successful theme identification: Background-Presupposition ing, Term-Paraphrasing, Sentence-Paraphrasing. The following tended to lower it: Conjoining, Theme-Tagging, Paired-Sentence Reversal, and Paragraph Reversal. (Jones says that conjoining really does raise theme identification, but not the way she used it in this study.) Total Sentence Reversal had a neutral effect. At this point, Jones does not comment on the other four operations, apparently since the effects are less clear because of differences between texts and/or low numbers of texts used for the operations.

When Jones averaged scores across texts for each variation, she found that

> As a group, WORDING operations tended to INCREASE successful theme-identification over the Originals while ORDERING operations tended to DECREASE successful theme-identification. (p. 34; capitals in original)

(Jones does not conclude about Summary: When averaged, it has no effect, but separately it had quite different effects--considerably increasing theme identification for one text, but considerably decreasing it for the other text studied.)

CHAPTER 3: SOME EUROPEAN MODELS OF THEME

This is the literature-review chapter of the dissertation and shows that Jones is familiar with linguistics. However, it is less valuable to her book and its theme. She describes the theories of Danes, Firbas, Dahl, Halliday, and Sgall, Hajicova and Benesova. All of these linguists (with a minor exception in the case of Danes) treat theme at the sentence level (which is not the level that Jones is concerned with) and do not view theme as the main idea (which is Jones' definition). Thus, their theories have linguistic interest, but are not relevant to this study. Indeed, Jones says that it is impossible to move from the sentence-level themes of these linguists to a discourse-level main idea, although it is possible to move from her main-idea theme to sentential themes.

However, despite the irrelevance of this chapter, a few comments on terminology may be useful here. At the sentence level, theme does not mean the general (main) idea, but refers only to part of the sentence (whereas discourse themes apply to the whole text). Thus, there are two distinct uses of "theme," so one should be wary when seeing the word.

At the sentence level, theme is paired with its complementary part, rheme. Parallel terms are topic and comment (again, with sentence-level topic being different from discourse-level topic, which is also something like main idea). Generally a sentence is divided into a theme/topic and a rheme/comment (Firbas had a middle section--a transition). Themes/topics are commonly (but not

necessarily) first in sentences. Also important in these theories are known/given information versus unknown/new information, the former commonly (but not necessarily) the same as the theme/topic and the latter commonly (but not necessarily) the same as the rheme/comment.

CHAPTER 4: NARRATIVE CONTRIBUTIONS TO A MODEL OF THEME

Jones points out that most studies of discourse have treated narrative. She reviews the work of Pike and Pike (1977), primarily explaining the tagmemic theory of discourse. Then she describes the work on scripts by Schank (1975). She concludes that there are also scripts for expository discourse and that "theme in expository discourse is the most important constituent of an expository script" (p. 123).

CHAPTER 5: A HIERARCHICAL MODEL OF THEME

In this chapter, Jones develops more fully her model of theme, based on tagmemic linguistics. Jones redefines theme as "the nuclear constituent(s)" of a unit of discourse. In tagmemic theory, a nucleus is "structure-defining." That which is not nuclear is a "margin," and Jones claims that this analysis can be used at any discourse/grammatical level.

Jones proposes that expository discourse has four levels (derived from similar levels that the Pikes use for narrative):

1. performative interaction (i.e., speaker/hearer or reader/writer)
2. script (similar to Schank's (1975) notion for narrative; dominant at the paragraph level)

3. point (similar to everyday usage; e.g., I have three points to make; dominant at the sentence/clause level)

4. concept (similar to words/phrases)

Each level has constituents at the next lower level. Within a level, there may be layers of the same level; e.g., scripts within a script. Moreover, the theme of each level is a constituent at the next lower level; e.g., the theme of a script is a point.

Jones defines and exemplifies several kinds of expository scripts. These types are hardly original (and she admits that), but she believes that she is original in using linguistic analysis with these traditional rhetorical forms.

Comparison. Constituents: items, facts. Theme: synthesized statement.

Contrast. Constituents: items, facts. Theme: synthesized statement.

(Comparison and contrast differ only in their higher level purpose.)

Description. Constituents: thesis, details. Theme: thesis.

Paraphrase. Constituents: thesis, restatements. Theme: thesis.

Evaluation. Constituents: thesis, comment. Theme: thesis.

Explanation. Constituents: thesis, evidence. Theme: thesis.

Informal Proof. Constituents: theorem, arguments, presuppositions. Theme: theorem.

List. Constituents: examples, (optional) classification. Theme: classification; or each example as a weak theme.

Syllogism. Constituents: premises, conclusion. Theme: conclusion.

Definition. Constituents: item, classification, contrast. Theme: item. (Jones is unsure of this script type.)

Jones next spends considerable time developing the notion of multiple themes in a text. Each text must have a primary theme, but most texts (especially if long, but even if as short as a paragraph) have secondary, tertiary, etc. themes of lesser importance. Jones demonstrates the presence of multiple themes in the analysis of two paragraphs.

A paragraph itself exemplifies a specific kind of script, but contained within it are various other scripts. In accordance with tagmemic theory, each script identifies a "Class." Each script can be divided into nucleus (= theme) and margin (all that is not nucleus); these are "slots." Each nucleus and margin has a "role" (e.g., thesis and evidence, respectively, in an explanation script). All of this can be displayed in a labeled tree diagram. Jones goes on to say that

> In tagmemic analysis, tree diagrams are usually followed by a set of formulas which describe the general structure. The tree diagram is specific to a particular text, whereas the formulas are supposed to be more general; when analysis of all texts has been completed, the formulas will be generative. (p. 161)

See Figure 1 for an analyzed text, its tree diagram, and its formulas.

CHAPTER 6: GRAMMATICAL DEVICES FOR HIGHLIGHTING THEME

Jones claims that there are at least three ways in which grammar may mark theme in English: word order, special

Figure 1

Analysis of "Call to Greatness" Paragraph

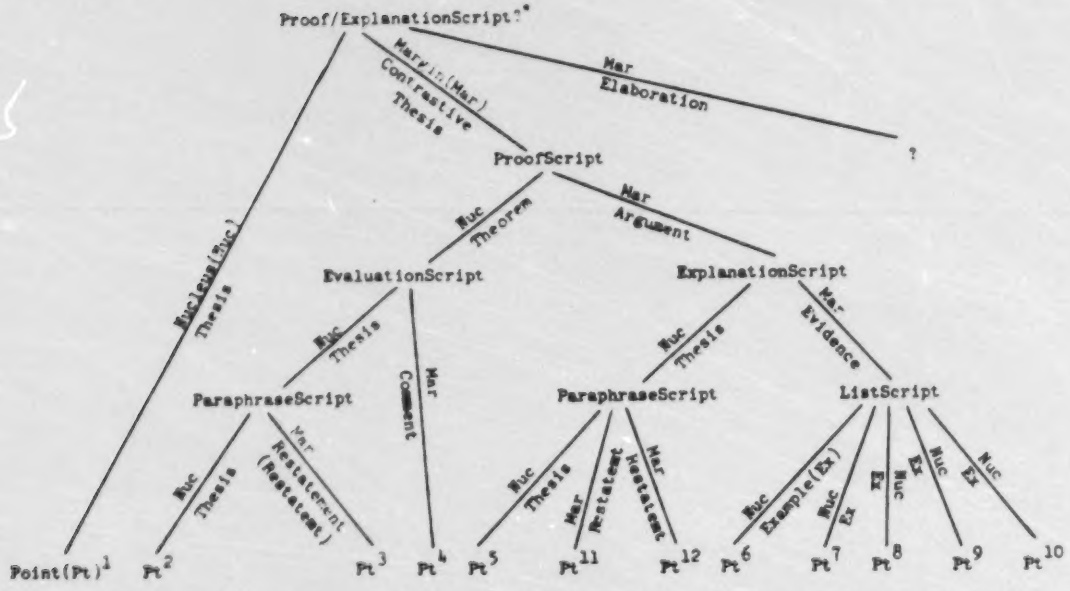
1. Text

1. One of our hardest tasks--if we hope to conduct a successful foreign policy--is to learn a new habit of thought, a new attitude toward the problems of life itself. 2. Fortitude, sobriety and patience as a prescription for combating intolerable evil are cold porridge to Americans who yesterday tamed a continent and tipped the scales decisively in two world wars. 3. Americans have always assumed, subconsciously, that all problems can be solved; that every story has a happy ending; that the applications of enough energy and good will can make everything come out right. 4. In view of our history, this assumption is natural enough. 5. As a people, we have never encountered any obstacle that we could not overcome. 6. The Pilgrims had a rough first winter, but after that the colony flourished. 7. Valley Forge was followed naturally by Yorktown. 8. Daniel Boone always found his way through the forest. 9. We crossed the Alleghenies, and the Mississippi and the Rockies with an impetus that nothing could stop. 10. The wagon trains got through; the Pony Express delivered the mail; in spite of Bull Run and the Copperheads, the Union was somehow preserved. 11. We never came across a river we couldn't bridge, a depression we couldn't overcome, a war we couldn't win. 12. So far, we have never known the tragedy, frustration and sometimes defeat which are ingrained in the memories of all other peoples.

(Adlai Stevenson, "Call to Greatness," in Schwartzmann and Kowalski 1969:66)

(pp. 156-7)

2. Tree diagram



*Script which is conjectured for the larger text, based on evidence from this portion of text alone.

Figure 5.1 Tree diagram of the referential structure of the "Call to Greatness" text. Slot is given above the branch; role is labelled below the branch; and class is given at the nodes. Superscripted numbers refer to sentences in text. Theme is represented by the nuclear constituent at each level or layer.

(p. 160)

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Figure 1 (Continued)

3. Tagmemic formulas

$$\text{ProofScript} = + \frac{\text{Nuc}}{\text{Theorem}} \,\Big|\, \frac{\text{Evaluation Script}}{-^{*}} + \frac{\text{Mar}}{\text{Argument}} \,\Big|\, \frac{\text{Explanation Script}}{-}$$

$$\text{ExplanationScript} = + \frac{\text{Nuc}}{\text{Thesis}} \,\Big|\, \frac{\text{Paraphrase Script}}{-} + \frac{\text{Mar}}{\text{Evidence}} \,\Big|\, \frac{\text{List Script}}{-}$$

$$\text{EvaluationScript} = + \frac{\text{Nuc}}{\text{Thesis}} \,\Big|\, \frac{\text{Paraphrase Script}}{-} + \frac{\text{Mar}}{\text{Comment}} \,\Big|\, \frac{\text{Point}}{-}$$

$$\text{ParaphraseScript} = + \frac{\text{Nuc}}{\text{Thesis}} \,\Big|\, \frac{\text{Point}}{-} + \left(\frac{\text{Mar}}{\text{Restate-ment}} \,\Big|\, \frac{\text{Point}}{-} \right)^{n^{**}}$$

$$\text{ListScript} = + \frac{\text{Nuc}}{\text{Example}} \,\Big|\, \frac{\text{Point}}{-} + \left(\frac{\text{Nuc}}{\text{Example}} \,\Big|\, \frac{\text{Point}}{-} \right)^{n}$$

*Cohesion has been omitted from the analysis.
**The superscript n means repeatable to n times, where n is some finite number.

Figure 5.2 Tagmemic formulas for the referential structure of the "Call to Greatness" text carried down to the point level.

(p. 162)

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construction, and repetition. She describes (with much exemplification) four constructions that are often used to mark theme:

1. Rhetorical questions

2. Pseudo-clefts (e.g., What is new and original in the political thought of these centuries is the work of Machievelli). These constructions present both a question and an answer; they often indicate contrast or transition.

3. Clefts (e.g., It was on the consciences of German Protestants that the crimes of the Nazi era weighed most heavily). These constructions present only an answer and may be especially appropriate as summaries; they also indicate contrast--even exclusion; and they often come in pairs.

4. Topicalization (i.e., fronting some sentence constituent other than the subject). Unlike the above, topicalization does not mark high level themes, although the above can mark both high and low level themes.

Jones also finds that conjunctions may mark themes. She identifies several kinds of conjunctions and their theme-marking functions:

1. Summary conjunctions: thematic at high as well as low levels.

2. Example conjunctions: make prominent the non-example by indicating background. (Subordination--Jones discusses relativization--serves a similar function by indicating what isn't important.)

3. Continuation conjunctions: indicate development of theme.

4. Enumeration conjunctions: delineate steps in theme development; "indicate that certain material is on the same level of prominence as certain other material" (p. 213).

5. Comparison conjunctions: indicate same level of prominence.

6. Contrast conjunctions: indicate same level of prominence.

Thus, conjunctions are "road signals to thematicity" (p. 215), indicating importance and relative levels of themes.

CHAPTER 7: DISCOVERING AND DISPLAYING THEMES IN TEXTS

Jones points out that discovering themes in texts is necessarily subjective. It requires experience in interpreting themes, consideration of grammatical devices of highlighting themes, comparison of relative degree of generality or specificity, watching for two or more themes at the same level, and observing repetition (including paraphrase, anaphora, and ellipsis).

Jones demonstrates the construction of a "blocking chart" for discovering themes. See Figure 2 for a sample blocking chart. The following steps are used.

1. divide the chart into three columns;

2. divide the text into "propositions" (clause-like chunks);

3. note grammatical devices in the text;

4. choose key concepts in each proposition;

5. note paraphrase equivalencies for key concepts.

Next, the blocking chart is studied to determine the theme structure; this involves studying the key concepts for repetition of terms and studying the grammatical devices for clues to thematicity. (Jones briefly describes how her experimental results can be explained in terms of the blocking charts.)

Figure 2

Blocking Chart for Science and Cosmology Text

1. Text

1. Natural science does not in itself provide a cosmology. 2. It has congruence or consonance with modern Western cosmologies; it has not to the same degree consonance with others. 3. If, for instance, you are an Eastern mystic for whom the body is a complete illusion, you will no doubt have to feed that illusion with a minimum of food and drink (which are also illusions) but you will not make yourself an expert on human physiology. 4. You cannot, however, get from science an answer to the question, "Is the human body an illusion?" (which is meaningless in scientific terms), nor even to the question, "Is it better, as most of us do in the West, to consider the human body a real thing or is it better to consider it an illusion?" (which is also a meaningless question for science). 5. In brief, the pursuit of scientific knowledge may well be a part of our Western values; it cannot possibly make our Western values.

(p. 228)

2. Blocking Chart

PROPOSITIONS FROM THE TEXT	GRAMMATICAL DEVICES	KEY CONCEPTS DERIVED FROM THE PROPOSITIONS
1 Natural science does not in itself provide a cosmology.	①	science....cosmology
2a It has congruence or consonance with modern Western cosmologies;	(split)	(science)....Western cosmologies
2b It has not to the same degree consonance with others.		(science)....other cosmologies
3a If, for instance, you are an Eastern mystic	② for instance	you....Eastern mystic
3b for whom the body is a complete illusion,	Relative Clause	body....illusion
3c you will no doubt have to feed that illusion with a minimum of food and drink (which are also illusions)		you....illusion [=body]
3d but you will not make yourself an expert on human physiology.	but	you....human physiology [=science]
4a You cannot, however, get from science an answer	② however	you....science
4b to the question..., nor even to the question...		(science)....question(s)
4c "Is the human body an illusion?" (which is meaningless in scientific terms)		human body....illusion
4d "Is it better, as most of us do in the West, to consider the human body a real thing or is it better to consider it an illusion?" (which is also a meaningless question for science).		human body....real or illusion
5a In brief, the pursuit of scientific knowledge may well be a part of our Western values;	(split) ① in brief	scientific knowledge...West values [=cosmology]
5b it cannot possibly make our Western values.		scientific knowledge...West values [=cosmology]

(pp. 229-30)

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Jones concludes by showing how a "dominance display" can be constructed and used to illustrate the structure of a text. See Figure 3 for the dominance displays for the texts analyzed in Figures 1 and 2.

COMMENTS

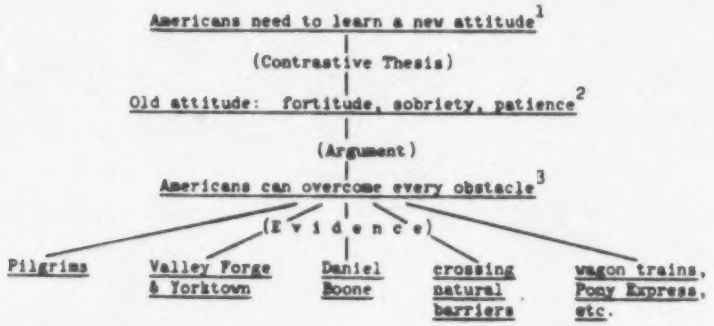
This is an impressive, well-written, lucid book. Jones uses a very personal approach, which is refreshing in expository prose. However, as an analysis of product rather than process, it has less to say about writing than about reading comprehension: that knowledge of expository--as well as narrative--scripts is important to understanding.

For composition instruction, Jones' work suggest the value of learning the traditional methods of rhetorical development--not necessarily as unrelated forms, but as forms that can be embedded within each other. Jones' work also suggests that various grammatical devices might be learned in order to emphasize and organize themes. However, although Jones has written a tantalizing book, a great deal more work is needed before her linguistic research can be interpreted into classroom practice.

Figure 3

Dominance Displays

1. Dominance display for text in Figure 1

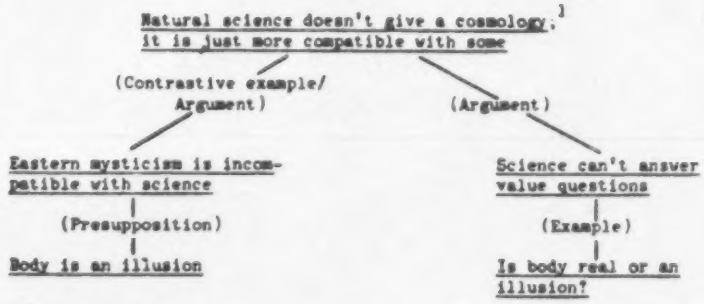


Scripts: 1-Proof/Explanation; 2-Proof; 3-Explanation

Figure 7.4 Dominance display of the thematic structure of the "Call to Greatness" text. Highest-level theme at top; lowest-level theme on bottom. Relationship of a theme to its dominating theme is written in parentheses across the line connecting them.

(p. 253)

2. Dominance display for text in Figure 2


Natural science doesn't give a cosmology; it is just more compatible with some[1]
(Contrastive example/ Argument)
(Argument)
Eastern mysticism is incompatible with science
(Presupposition)
Body is an illusion
Science can't answer value questions
(Example)
Is body real or an illusion?

Scripts: 1-Proof

Figure 7.5 Dominance display of the thematic structure of the "Science & Cosmology" text. Highest-level theme at top; lowest-level theme on bottom. Relationship of a theme to its dominating theme is written in parentheses across the line connecting them.

(p. 254)

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Petty, W. T., & Finn, P. J. (Eds). The writing processes of students: Report of the first annual conference on language arts. Buffalo: State University of New York, 1975.

Larry Gentry

This is a collection of twelve papers that were presented at a SUNY-Buffalo conference on language arts. The topic of the conference is reflected by the title of this brief volume--The Writing Processes of Students. As is often the case in such collections, the papers range in quality from the mundane to the provocative.

SUMMARY

1. James Squire: Composing--A new emphasis for the schools

Squire is unhappy with the "write-correct-revise" syndrome that he believes characterizes American writing instruction. He thinks that teachers place far too much emphasis on the correction process and that more attention needs to be given to what happens before students write. He praises the "free" and "spontaneous" nature of language arts instruction in British schools where writing activities "erupt continuously from other class work" (p. 2). According to Squire, British teachers seldom mark or grade student writing, preferring to spend their time creating new situations for writing. Squire thinks this process is somewhat too unstructured though, and thus proposes a model that lies between the extremes of British and American classroom practices. His model is based on four principles:

1. More time should be spent on what happens before pupils write than on what happens after they write. "The act of invention, of discovery and organization of ideas, of finding something to say--and of finding how to say something--cannot be taught by red pencil after the writing is already done" (p. 4).

2. Composition programs should be based on more reading of children's writing and on what we know about writing by children, less on the reading and study of adult models.

3. A program in composing should recognize no false dichotomy between imaginative and expository writing. Teachers should not impose hard-line categories such as prose vs. poetry, personal vs. impersonal themes, etc.

4. Programs should recognize the intensely individual nature of the composing process. They should, for example, provide for alternative assignments and frequent writing conferences with the teacher. Students should collect their writings, choose the best, and review these with the teacher on a personal basis.

2. Janet Emig: The biology of writing: Another view of the process

While Emig thinks that the case-study model that she popularized is still a valuable research tool (especially when her study is replicated, rather than duplicated), she also believes that writing-process research can benefit from interdisciplinary studies. She is particularly interested in the potential that cognitive psychology and brain research have for expanding our knowledge about writing. Split-brain research, for example, seems to indicate that the right hemisphere is just as important for some types of writing as its verbally-oriented partner, the left hemisphere. Additionally, other neurological studies lead Emig to hypothesize that "the

writing process is powerfully, perhaps even uniquely, multi-modal, involving simultaneously sight, sound, and touch in an intricate, mutually dependent and reinforcing cycle" (p. 17). Emig believes that an examination of such processes and interrelationships are essential to the construction of an adequate theory of the writing process.

3. Donald Graves: The child, the writing process, and the role of the professional

Graves points out that most writing teachers fall into one of two camps--the coercive or the permissive. The coercive teacher is characterized by a penchant for marking errors and focusing on the finished product. The permissive teacher, on the other hand, seeks to "release" the child to write, hoping that the right "story-starter" or another gimmick will do the trick. Graves thinks that both approaches are contemptuous of children and ignore the essential variables of the writing process. (He also admits to being a member of both camps at various times in his teaching career.)

According to Graves, beginning writers can generally be classified as being either "reactive" or "reflective" in their approach to writing. The reactive writer (usually a boy) needs to rehearse before writing by drawing or discussing the topic; he employs erratic problem-solving strategies, often speaks aloud while writing, and tends to proofread at the word level. The reflective writer (usually a girl) needs little rehearsal, writes rapidly and silently, and proofreads in larger units. The uniqueness of these

two approaches to writing calls for the teacher to employ different instructional strategies for each as he or she guides the child through the three phases of the writing process--prewriting, composing, and postwriting.

Graves believes that teachers should themselves be models of "good" writers; they should provide time and space for children to write when they want to write; they should provide a physical and psychological environment that places a high value on oral and written expression, and they should help children view their finished products as something permanent and unique.

4. Charles Cooper: Responding to student writing

Like Squire and several others at the conference, Cooper believes that teachers spend too much time "on the accidents of transcriptions" and too little time on "the essence of composi- tion . . . (the) matters of persona, audience, and purpose, and the word and sentence adjustments the writer makes . . ." (p. 32). Instruction should focus on preparing to write the next piece and responding to student writing. Responding needs to be immediate, insightful, and supportive. Cooper recommends same-day conferences, pairing, and small-group discussions to provide immediate feedback. Teachers should stress three primary factors in conferring with students--rhetoric, intellectual strategies, and syntax.

5. Lee Odell: Focus: The process of seeing and the process of writing

In a brief article, Odell shows how writing can be improved by calling attention to grammatical focus (i.e., changes in the grammatical subject of a clause). He uses examples from Cannery Row and a news report to demonstrate how descriptive passages are improved by shifting focus in the same manner as a TV camera (e.g., various angles, close-ups, panoramic views, etc.).

6. Margaret Sawkins: What children say about their writing

Sawkins discusses the results of her dissertation project, a study in which she interviewed fifteen "good" fifth grade writers and fifteen "poor" fifth grade writers. The children were asked what they thought about before and during writing, what problems they encountered, what factors they considered important to remember when writing, and the degree to which they used outlines, notes, proofreading and rewriting. She found that "good" and "poor" writers performed in much the same way when writing. The results of the interviews support the following conclusions: (1) Writers tend to consider aspects of content before and during the writing process; (2) they usually write without the support of an outline or notes; (3) most don't have the entire story in mind before they begin writing; (4) they give little thought to choosing words for particular purposes, to the sentences they write, or to paragraphing; (5) while they might ask for spelling assistance, they seldom ask for help with problems of content; (6) most proofread after the first draft to check on mechanics and, to a lesser degree,

on content; (7) most who choose to rewrite do so to produce a neater paper.

7. Elois Skeen: The effect of external events on children's choices of writing topics

Skeen discusses a study in which she collected compositions from third and sixth graders over a two-week period to classify selection of topics and determine if self-selected topics reflected concern with "external" events (i.e., occurring outside of normal family interactions). Of fifty third grade compositions, only five dealt with external events; the dominating theme involved home-family-peer situations. Sixth graders were more apt to write about external events. Since all of the children in the sample were black and the second week of the study was Black History Week, all but three of the sixth graders wrote about an aspect of their racial heritage during the second week.

Neither the purpose, the design, nor the results of this study are made particularly clear in the article. Nevertheless, these are Skeen's conclusions: (1) Teachers must provide time for children to write; (2) It is important that teachers place no restrictions on the content, the form, or the correctness of the written material; (3) Teachers should include course material that children feel to be significant to them.

8. Ouida Clapp: Three writing programs that work

Clapp, the Director of Language Arts for the Buffalo Public Schools, points out that good writing programs can be found in a

variety of instructional situations. She provides examples from three secondary classrooms in Buffalo. One is a freshman class that is "operated on intensive writer's workshop procedures with the individual writer as the assignment focus" (p. 54). In this class, students write about topics that they select. This is supplemented by a tightly sequenced skills program that includes instruction in sentence combining. Writing is evaluated by peers and in teacher-student conferences. A second type of program is found in a seventh and eighth grade language arts class where the teacher takes a more traditional approach. The focus is on "whole-class" assignments, with students writing Aesop-inspired fables, compositions about comic strip or TV characters, a primary storybook to be read to younger students, haiku, cinquain, etc. The teacher evaluates each assignment, provides comments, and gives letter grades. Another freshman class provides an example of a third type of instructional environment. This class operates in an "open style," with individual work woven into small group activities. Students are exposed to a variety of interest centers and have access to typewriters, tape recorders, and a ditto machine. Each student must produce a piece of writing twice a week to discuss with teacher and peers in small group meetings. Clapp contends that all three programs are very successful and attributes this to stimulating class situations.

9.Marion Cross: Children's interests in writing

Cross, a principal and teacher in a Canadian primary school, emphasizes the importance of affective activities in preparing children for writing. She believes that youngsters should be exposed to a language arts curriculum that includes opportunities for "observation" (maximum use of the five senses) and "representation" (self-expression through dance, drama, music, art, etc.). According to Cross, these activities will provide practice in manipulating ideas and impressions, organizing and formulating them in an expressive mode to be shared with others.

10. Hugh MacDonald: Ongoing formative evaluation of student writing

MacDonald (p. 63) differentiates between "formative" evaluation ("to determine how well students have mastered various elements in a postulated hierarchy") and "summative" evaluation ("to grade the student at the end of one unit before proceeding to the next"). He points out that formative evaluation has many more advantages in terms of forming the basis of instructional decision-making. He argues for the development of an individual profile that follows the student from year to year. Such a profile would identify student strengths and weaknesses in five major areas: content, organization, style, mechanics, and vocabulary. Each factor, except mechanics, is further subdivided in terms of three kinds of written expression: narrative, description, and exposition. MacDonald believes that the adoption of such a profile would provide for

attention to individual writing development and would help eliminate gaps and overlaps as students move from grade to grade.

11. Ann Bodkin: Observed differences in the written expression of boys and girls

Bodkin provides a brief review of the literature relating to differences "on the modality and/or the theme" preferred by boys and girls. Most of her references come from psychological studies; only four pertain to composition research. Bodkin suggests that research in this area has the following implications for instruction:

1. Both boys and girls should be encouraged to select their own writing topics.

2. Girls should be encouraged to expand their thinking by writing on topics other than home and school.

3. Boys should be encouraged to express their feelings in writing.

12. Betsy Siegel: The writing process in the open classroom

Siegel's philosophy of writing instruction can be summed up in the following statement:

> Children learn in different ways, at different rates of progress, and at different times. No one formula or program or crystallized step-by-step routine will serve the needs of all. Thus, with no one specific age or formula for mastery of these skills, self-selection is imperative, and teacher expectations or grade expectations are unrealistic (p. 77).

In order to write, Siegel believes, children first need to experiment with crayon batik, crayon etching, poster paint, poster batik, oil pastels, and pasted paper cut-outs. The ideal writing center contains all of these things and more--including (among other

stuff) yarn, oaktag, textiles, acetate, canvas, charcoal paper, etc. Oh, and paper too. This model, of course, serves a first grade class. But it reflects Siegel's mistrust of organized instruction throughout the grades. In speaking of older children, for example, she says:

> The only way to make a writer is that he sic must not only read and read and read, but write and write and write. The style and syntactical structures will evolve intuitively from continuous exposure to the models provided in his reading, and from the experience of attempting to express himself in writing, just as the spoken language evolves from the models provided in the home during the early years. (p. 80)

COMMENTS

Given our rapidly increasing knowledge of the writing process, these articles do not accurately reflect the current state of the art. They do, however, reflect a break with product-oriented thinking of the past. The Buffalo conference was held in 1975--a long time ago in terms of writing research. Emig, Graves, Cooper, and Odell are among those contributing to new knowledge and fresher perspectives in composition instruction.

Frith, U. (Ed.) Cognitive processes in spelling. London: Academic Press, 1980.

Bruce Cronnell

This book is a collection of original papers primarily concerned with the spelling (i.e., the writing) of words; thus the book is unusual since most published work concerns the reading of words (and this topic receives considerable attention even in the present book). The book consists of eight parts and 22 chapters.

PART I: SPELLING INSTRUCTION AND SPELLING REFORM

1. Richard L. Venezky: From Webster to Rice to Roosevelt: The formative years for spelling instruction and spelling reform in the U.S.A.

Reading was traditionally taught through spelling; i.e., students spelled words aloud and then read them. This was Webster's way of spelling. The story of Webster's influential effect on American spelling and schooling is repeated, including the information that Webster originally was strongly against any kind of spelling reform and opposed the dropping of u from -our spellings (suggesting even that o would be better dropped if something had to be dropped).

In the middle of the nineteenth century reformers like Horace Mann introduced the whole-word approach to reading, thus making spelling a separate subject.

At the end of the nineteenth century, Joseph Mayer Rice conducted relatively scientific studies of spelling and derived "a set of recommendations for spelling instruction which still retain a

surprisingly modern ring" (p. 23). However, Rice had little or no influence on schooling.

Although distinguished people have been interested in English spelling reform for centuries, the movement climaxed at the beginning of the twentieth century. In the late 1800's there was considerable spelling-reform activity on both sides of the Atlantic. In 1906 the Simplified Spelling Board (in the United States) promulgated 300 simple, mostly non-controversial spellings. President Theodore Roosevelt (a friend of one Board member) ordered that these spellings be adopted for all documents from the Executive department. The outcry was overwhelming--from Congress, newspapers, and the public. Less than four months later, Roosevelt was forced to rescind his order. With that, Venezky concludes, spelling reform had died in the twentieth century.

PART II: SPELLING AND LANGUAGE

2. Philip T. Smith: Linguistic information in spelling

The spelling of a word can contain graphemic, phonemic, phonological, lexical, and etymological information. Smith presents experimental results to confirm this proposal.

3. Robert G. Baker: Orthographic awareness

Adults were asked to "reform" the spellings of English words. Results indicate that the "reformers" are aware of and wish to maintain morphological and semantic features of English spelling, but are more willing to change graphemic features. (E.g., the -s is maintained for all plurals, but final e after v is dropped.)

4. Peter Desberg, Dale E. Elliott, and George Marsh: American Black English and spelling

The nature of dialects and of Black English is reviewed. A few studies are mentioned to show the relation between dialect and spelling. The authors propose that Black English speakers be taught to spell using more emphasis on vision than on sound.

PART III: SPELLING AND WORD RECOGNITION

5. Leslie Henderson and Jackie Chard: The reader's implicit knowledge of orthographic structure

The authors review various studies that purport to explain why the perception of words is easier/faster than the perception of isolated letters.

6. John Morton: The Logogen model and orthographic structure

The logogen model is a model of word recognition. The model is described and its applicability for spelling is discussed. It is concluded that spelling requires a major visual (graphemic) component.

7. Gillian Cohen: Reading and searching for spelling errors

Cohen reports studies in which subjects had to find errors while reading texts. The results suggest that readers make use of phonological, orthographical, and semantic information.

PART IV: SPELLING STRATEGIES

8. Jonathan Barron, Rebecca Treiman, Jennifer F. Wilf, and Philip Kellman: Spelling and reading by rules

Two groups of readers/spellers are distinguished: "Phoenicians" (who make use of sound-symbol relations) and "Chinese"

(who relate spelling and meaning). About ten tests were administered; they are described in some detail.

9. Roderick W. Barron: Visual and phonological strategies in reading and spelling

Studies indicate that poor readers use visual strategies for reading and phonological strategies for spelling; good readers use both strategies for both processes.

10. Yvette J. Tenney: Visual factors in spelling

Tenney reports on two studies that confirm the importance of seeing a word in order to determine its correct spelling.

11. John A. Sloboda: Visual imagery and individual differences in spelling

Poor spellers seem to depend too much on sound-to-spelling correspondences, whereas good spellers are able to use graphemic/visual features to spell correctly.

PART V: SPELLING ERRORS

12. Alan M. Wing and Alan D. Baddeley: Spelling errors in handwriting: A corpus and a distributional analysis

The spelling errors on 40 three-hour exams for entrance to Cambridge were collected. (They are listed in an appendix.) The errors are divided between slips (errors that are corrected or are spelled correctly elsewhere) and convention errors (errors reflecting lack of spelling knowledge). Analysis was performed on position effects. Errors were most common medially in words; correction was most common initially, least common finally. There were differences in frequency and position of the four error types analyzed:

omission, substitution, insertion, reversal. Errors increased from the beginning to the end of sentences, but were distributed equally throughout a text. (Although handwriting is specifically mentioned, it is not distinguished from other forms of production.)

13. Norman Hotopf: Slips of the pen

Slips of the tongue and slips of the pen are analyzed. Both are rather rare--less than 1%, with pen slips more common than tongue slips. Different types of slips occur at somewhat different frequencies in speech and writing. The most common slips of the pen are sound-pattern slips, stem variants (incorrect suffix), repetitions, and omissions.

PART VI: SPELLING AND DEVELOPMENT

14. Linnea C. Ehri: The development of orthographic images

Several studies are reported that suggest the importance of orthographic images (closely tied to phonological form) in the mental storage of words. Such images are important for both reading and spelling.

15. George Marsh, Morton Friedman, Veronica Welch, and Peter Desberg: The development of strategies in spelling

Studies are reported to suggest the following sequence of spelling strategies: sequential decoding (one-to-one sound-spelling correspondences), hierarchical decoding (variable sound-spelling correspondences), analogy (primarily for irregular--or, at least, less predictable--spellings). (However, it should be noted that the order of these strategies also reflects the usual instructional order.)

16. Peter E. Bryant and Lynette Bradley: Why children sometimes write words which they do not read

Reading ability and spelling ability are not necessarily parallel. At the beginning, children seem to use a visual strategy (plus context) for reading, but a phonological strategy for spelling.

PART VII: SPELLING AND LANGUAGE DISORDERS

17. Tony Marcel: Phonological awareness and phonological representation: Investigation of a specific spelling problem

A spelling problem was noted and studied: In initial consonant clusters containing a liquid, the liquid was omitted or misplaced and the voicing of the stop was sometimes changed; in final consonant clusters, nasal and lateral consonants were omitted. Adults and children with this spelling problem were given various tests of speech perception and production. These tests showed no relations to spelling except for tests of phonetic segmentation. Two explanations are offered: (1) these spellers code speech in the same way as others, but differ in their linguistic awareness, specifically in the recovery of phonemes in particular contexts; (2) they code speech differently in that they use a different set of features, which are not apparent in their speech but are manifested in their spelling.

18. Richard F. Cromer: Spontaneous spelling by language-disordered children

Spelling errors were analyzed in the writing samples of five small groups of children: receptive aphasic, expressive aphasic, speech-disordered, normal. The numbers and types of spelling errors

differed considerably among the groups, suggesting that each group has different underlying linguistic capabilities.

19. Barbara Dodd: The spelling abilities of profoundly prelingually deaf children

Studies indicate that deaf children can generate and use phonological information.

PART VIII: SPELLING AND DYSLEXIA

20. Philip H. K. Seymour and Constantinos D. Porpodas: Lexical and non-lexical processing of spelling in dyslexia

This chapter reports a series of studies of the reading and spelling ability of dyslexic boys (and two dyslexic adults) compared with boys of the same age and with younger boys of the same reading ability.

21. Hazel E. Nelson: Analysis of spelling errors in normal and dyslexic children

A new spelling test was developed and standardized. Dyslexic children and children of the same spelling level (based on number of errors) were found not to differ in the three types of errors studied: order errors, phonetically inaccurate errors, and orthographically illegal errors.

22. Uta Frith: Unexpected spelling problems

Poor spellers who are good readers make more phonically appropriate spelling errors than poor spellers who are poor readers, but they make less conventional errors than those who are both good spellers and good readers. The latter seem to have more detailed graphic information available, which is also demonstrated when they must use specific visual information in reading--something that is difficult for the good readers who are poor spellers.

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